

# MAHARASHTRA STATE GAZETTEERS

LANGUAGE AND LITERATURE



सत्यमेव जयते



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# MAHARASHTRA STATE GAZETTEERS



GOVERNMENT OF MAHARASHTRA

LANGUAGE AND LITERATURE



BOMBAY  
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**MAHARASHTRA STATE GAZETTEERS**  
**GENERAL SERIES**  
**LANGUAGE AND LITERATURE**



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GENERAL VOLUME  
LANGUAGE AND LITERATURE  
CONTRIBUTORS

Dr. S. M. KATRE,  
*Director, Deccan College  
Post-Graduate and Research  
Institute, Pune.*

**Sanskrit and Prakrit**

Prof. K. P. KULKARNI,  
**Marathi--A. D. 983 to A. D. 1600.**

Dr. S. G. TULPULE, M.A., Ph.D.  
**Marathi--A. D. 1600 to A. D. 1800.**

Prof. A. K. PRIYOLKAR,  
**Marathi--Christian Literature  
of the sixteenth and seventeenth  
centuries.**

Prof. M. V. RAJADHYAKSHA,  
**Marathi Literature from A. D. 1800  
to A. D. 1920.**

Shri T. V. PARVATE,  
**Marathi Literature during 1920 and 1970.**

Dr. M. D. PARADKAR, M.A., Ph.D., *Vice-Chancellor,  
Bombay Hindi Vidyapeeth, Muhim, Bombay-16,*  
**Hindi.**

Prin. A. B. YAJNIK,  
*Principal, M. M. College of Arts, and Shri M. D. Chauhan,  
Institute of Science, Vile Parle, Bombay.*

**Gujarati--up to Modern Period.**

Prof. R. P. BAKSHI,  
**Gujarati--Modern Period**

Shri GULABDAS BROKER,  
**Gujarati--Modern Period**

Prof. M. V. MALKANI,  
**Sindhi**

Prof. M. A. NADVI,  
**Urdu--General Introduction**

Dr. Z. H. MADANI, M.A., Ph. D.,  
**Urdu.**

Dr. B. M. TIRMIDHI, M.A., Ph.D.,  
**Arabic.**

Dr. B. M. GAI, M.A., Ph. D., *Ismail Yusuf College,  
Bombay-60.*  
**Persian.**

## PREFACE

THIS VOLUME entitled "Language and Literature" is one of the eight General Volumes proposed to be published by the Gazetteers Department. The work was entrusted to various scholar contributors of well known repute and erudition. I am extremely thankful to all of them for their excellent contributions. I am also thankful to the Joint Editor, Shri K. K. Chaudhari, M.A.; the Statistical Officer, Shri V. N. Gurav, M.A.; Shri M. H. Ranade and other members of the staff, for the assistance rendered by them in the preparation of the press copy and correction of proofs. My thanks are also due to Shri B. W. Khadilkar, Director, Government Printing, Stationery and Publications, Bombay, and Shri J. D. Gandhi, Manager and other staff of the Government Press and Book Depot, Nagpur.

BOMBAY :  
November 1970.

B. G. KUNTE,  
Executive Editor and Secretary.



## INTRODUCTORY NOTE

THE present volume in the General series of the Gazetteers of the State deals with Language and Literature, consisting of contributions by specialists in the various languages. At the time of assigning the individual sections to scholars the scheme applied to the old Bombay State before the States Reorganisation Commission's recommendations had been given effect to. Consequently the section on Kannada which had been completed has since been transferred to the reorganised Mysore State. It will be noticed that the sections dealing with Gujarati and Sindhi and to some extent, Arabic, Persian and Urdu, take note of literature produced in the old Bombay State, going beyond the present limits of reconstituted Maharashtra State; however, on the basis that Bombay still constitutes the commercial capital of the areas so organised, and culturally is still the main inspirer of literary efforts, these contributions have not been re-edited to conform to the limits of the reorganised State. Part of the information presented in these sections may have relevance to the reorganised Gujarat State also.

According to the original pattern there should also be a volume dealing with the languages current in this State with a brief description of each. In this context we miss in the present volume an adequate description of folk-songs and folk-literature pertaining to the preliterate dialects current in Maharashtra, ground-work for which is being laid by serious research undertaken by many universities in this area. The lacuna in the present volume is primarily with reference to such dialect areas.

Readers will realise that in the present volume no attempt has been made to use diacritical marks, while editorial and press difficulties have imposed certain restrictions which, it is hoped, will not impair the authenticity or authority of the contributors. While sections on Sanskrit, Prakrit, Arabic and Persian have been included, one misses reference to literature produced in English, which is considerable. An Indian variety of English (not merely as a spoken language but also as a language of literature) is increasingly attracting the attention of international scholarship and should, perhaps, have been included.

Although the term Maharashtra is not earlier than the 2nd century A.D. it had already given a designation to the most excellent representative of Middle Indo-Aryan spoken in this region in the grammars of Candā and Vararuci, and established itself as the language *par excellence* for lyric poetry. Excellent prose works were composed by Jains including long narrative poems (Puranas) in a variety of this language technically called Jaina Maharashtra. The land also represents the common meeting ground

between the North and South, and between East and West, all of which are reflected in the genesis and growth of the Marathi Language, synthesising the best in Indo-Aryan, Dravidian and Munda groups or families of languages. Its rich heritage is thus reflected in the manifold use of so many regional and classical languages in the production of its literature, while the story of the languages spoken within this region will bear testimony to the grand synthesis that has been realised within our sub-continent through constant interaction between four distinct linguistic families, evolving a common sentence pattern and syntactic types. The development of lyrical poetry, the narrative story, and the drama are interlinked with the changing boundaries of Maharashtra and bear testimony to its pre-eminence as the patron of learning, a fact which is reflected in the founding of the Dakshina Fund which the Peshwas distributed each year during the month of Shravan and which influenced Mountstuart Elphinstone in continuing these scholarly benefactions towards development of higher learning in our universities. The Peshwas were known to have collected and preserved manuscripts even when they were on forward marches, engaged in warlike activities or actual battles. A region where such tradition has been preserved for countless centuries can be proud of its literary achievements, only a brief account of which has been presented in this volume. A more detailed study of this literature will have to be made by departments of languages in our universities in the context which is immediately before us: namely, the development and modernisation of our regional languages so that they can become true vehicles for the promotion and spread of modern knowledge in every aspect and become the true vernaculars of the people at the same time. Only when such modern literature is produced at every stage of knowledge will our languages truly reflect their inherent capacity to compete with world languages like English, a fact which was recognized decades ago by such stalwarts like Sir George Grierson, the first compiler of the great Linguistic Survey of India.

August 1970.

S. M. KATRE.

## CHAPTER 1—SANSKRIT AND PRAKRIT

THE WORD MAHARASHTRA OCCURS FAIRLY LATE IN SANSKRIT LITERATURE and its earliest occurrence does not go beyond the early centuries of the Christian Era. But particular parts of the region which comprise the State of Maharashtra appear to have been colonized by speakers of Indo-Aryan at a much earlier age. Thus while Vidarbha by itself occurs not earlier than in the *Mahabharata* and the *Puranas*, *Vidarbhi-Kaundinya* 'name of a preceptor' occurs in the *Satapatha Brahmana* and Vaidarbha 'name of a king of the Vidarbhas' occurs in the *Aitareya Brahmana*. Thus, towards the close of the Brahmana period of *Vedic* literature Vidarbha seems to have been colonized by the speakers of Old and Middle Indo-Aryan, and a new secular literature seems to have grown there developing certain regional features in its style to have been specifically recognized as the *Vaidarbhi Riti* or *Vaidarbhi* style, in opposition to similar regional dictions or styles referred to as *Gaudi*, *Panchali*, *Lati*, *Avantika* and *Magadhi*. These names are indicative of the fact that there was a growing secular literature which developed certain regional styles, one of which, the *Vaidarbhi* was highly praised by critical readers of literature and style. The development of Middle Indo-Aryan literature which appears to have taken place alongside that of Sanskrit also gives us names of Middle Indo-Aryan languages which are geographically oriented. The earliest Prakrit grammars, those of Chanda and Vararuchi, probably not later than the 2nd century A. D., already recognize *Maharashtri* as the Prakrit *par excellence*, and is the first to be analysed and described in their grammatical treatises. This region was also known as the *Dakshinapatha* and was known to the early historical writers in this form. Patanjali, the author of *Mahabhashya*, trenchantly refers to the author of the *Varttika* 'yatha laukikavaidikeshu' as a *Dakshinatya*: Priyataddhita *dakshinaya* "yatha loke cha vede cha" 'iti prayoktavye yatha laukikavaidikeshu iti prayunjate'. In as much as Patanjali lived in the middle of the 2nd century B. C. and refers to the author of the *Varttikas* on Panini's *Ashtadhyayi* as a 'southerner' or by implication a resident of what we may now recognize as a part of Maharashtra,

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\*This Chapter is contributed by Dr. S. M. Katre, Director, Deccan College, Post Graduate and Research Institute, Poona.



**CHAPTER 1.** it might be presumed with the other factors noted above that an analytical study of Sanskrit descriptive grammar was being pursued in Maharashtra by the middle of the 4th century B. C. If the author of these *Varttikas* lived in Maharashtra he will then be one of the earliest of Sanskrit authors to hail from this region.

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The tradition in linguistic studies so worthily transmitted by the *Varttikakara* seems to have flourished in this region for a long time. According to information given by Huan Tsang and by Taranatha in his *History of Buddhism*, Sarvavarman received the new grammar *Katantra* from Karttikeya during the reign of Satavahana, some time during the 1st century A. D. During the same period Gunadhya, some time a minister of Satavahana, is supposed to have received the famous *Brihatkatha* from a *pishacha* called Kanabhuti, composed in the *Paishachi* language. To approximately the same period belongs the famous anthology *Sattasai* attributed to Hala or Shalivahana, lyrics culled and selected from what must have been an extensive poetic literature in *Maharashtri* Prakrit.

During the first five centuries of the Christian Era, after the downfall of the Satavahana dynasty, there are hardly any references to Old and Middle Indo-Aryan literature produced specifically in Maharashtra; but within this region are to be found the earliest of Prakrit inscriptions after those of Ashoka and Kharavela and a fairly large number of mixed Prakrit and Sanskrit inscriptions. The most important of the Sanskrit inscriptions is the one composed by a Jain poet Ravikirti for Pulakesi II at Aihole (A. D. 610—639) in which references to Kalidasa and Bharavi are to be found. The style of the inscription gives concrete evidence to the gradual development of literature in India in general and in Maharashtra in particular. In A. D. 783 or Saka 705 was composed the *Harivamshapurana* (of the *Digambara* sect) by Jinasena, while Vallabha, the son of Krishna was ruling over the south. R. G. Bhandarkar, identifies him with Govinda II who, in the Kavi and Paithan grants is called Vallabha.

Jinasena, the author of *Parshvabhyudaya* (a composition which utilized the text of Kalidasa's *Meghaduta* by *Samasyapurana*) and *Adipurana* (the first half of the *Mahapurana*) wrote during the reign of Amoghavarsha who was his disciple. Gunabhadra another disciple of Jinasena wrote the *Uttarapurana* as the second half of the unfinished *Mahapurana*. During the same period an important work on the philosophy of *Digambara* Jains was composed (in Saka 759 or A. D. 837). *Sarasamgraha* by Viracharya is a Jain mathematical work and was composed during the reign of Amoghavarsha, and *Digambara* Jains attribute the composition of *Prashnottaramalika* to king Amoghavarsha himself.

In the middle of the 9th century A. D. Shridhara composed his *Ganitasara* under Rashtrakuta Amoghavarsha. To this very period belongs Shakatayana, founder of a new system of Sanskrit grammar called *Shabdanushasana*, and author of *Amoghavritti*, on the

basis of an historical event mentioned by him as an illustration of his rule, during the reign of Amoghavarsha (*circa* 814—*circa* 878 A. D.).

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Although Rajashekhara spent most of his time at Kanauj or Tripuri he must be regarded as one of the great writers of Maharashtra. According to Dr. Altekar, in a Banaras manuscript of one of Rajashekhara's work he is described as the crest jewel of Maharashtra; he was a member of a family called Yayavara of Maharashtra and his wife Avantisundari was a princess of the Chahamana family. Among the works composed by Rajashekhara must be mentioned: *Balaramayana*, *Balabharata*, *Vid-dhashalabhanjika* and *Karpuramanjari*, all dramas, the last of which is a *Sattaka* composed entirely in Prakrit; *Bhuvanakosha*, a work giving detailed geography; *Kavyamimamsa*, a work on *Alamkara* and *Harivilasa*, a *Savanamarthakavya*, referred to by Hemachandra. Rajashekhara is attributed to a period *circa* 900 A. D.

Trivikramabhatta composed the Navsari inscription of A. D. 915 during the reign of the Rashtrakuta king Indra III and two works, *Nalachampu* and *Madalasachampu*, and may perhaps be regarded as the initiator of a new type of composition, the *Champu*. The *Digambara* Jain Somdeva wrote the *Yashastilakachampu* in *Saka* 881 (c. 959 A. D.) during the reign of Rashtrakuta king Krishna III. He claims therein that no other author has used as many words as he has utilized in composing this work and it is certainly remarkable that his claim has consideration to our respect at his resourcefulness. Among other works attributed to Somadeva are *Nitivakyamrita*, *Shannavatiprakarana*, *Yuktichintamani*, all of which are available either in print or in manuscripts, and at *Mahendra-Matalisanilapa* mentioned in the colophon to his *Nitivakyamrita*.

During the reign of the Rashtrakuta king Krishnaraja III who ruled over the Deccan between A. D. 939 and 967, Halayudha composed his *Kavirahasya*, a eulogy of this king, illustrating verbal forms. His *Abhidhanaratnamala*, a lexicon, has merited frequent mention in Sanskrit commentatorial literature and is a treasure house of words. He is also the author of a commentary *Mritasanjivani* on Pingala's *Chandahsutra* the title perhaps being reminiscent of the part he has played in reviving Pingala's original work in Maharashtra.

Another *champu*, the *Udayasundarikatha* was composed in *circa* 1000 A. D. by Soddhala who described himself as a Vallabha Kayastha of Lata, during his stay at the court of King Mummuniraja of Konkan. He was patronised by Chitta, Nagarjuna and Mummuniraja. During the reign of Jayasimha II of the Chalukya dynasty, A. D. 1015—1043, his fellow student and pupil of Matisagara composed the *Rupasiddhi* in the tradition of the *Shakatayana* school.

**CHAPTER 1.** One of the earliest writers in Marathi is Shripatibhatta who composed a Marathi commentary on his own work entitled *Jyotisharatnamala*. A manuscript of this work is still preserved in the Darbar library at Khatmandu. Shripati was born in the year 999 A. D. as son of Nagadeva and grandson of Bhatta Keshava. In all nine works are known to have been composed by him: (1) *Dhikotikarana* in Saka 961 or A. D. 1039, (2) *Dhruvamanasakarana* in Saka 978 (A. D. 1056); (3) *Siddhantashekhara*; (4) *Jatakapaddhati*; (5) *Patiganita* or *Ganitatilaka*; (6) *Shripatinibandha*; (7) *Daivajnyavallabha*; (8) *Ratnasara* and; (9) *Jyotisharatnamala*.

Under the Kadamba king Kamadeva, Kaviraja, probably the same as Mahadevabhatta, composed the *Raghavapandaviya*, a *dvisamdhana kavya*, c. 1113 A. D., and a precursor of such recondite compositions of a later age.

Someshvara III succeeded Vikramaditya II in A. D. 1127 in the Chalukya dynasty and was the author of an encyclopaedic work called *Manasollasa* or *Abhilashitarthachintamani*. It is a rich mine of information on the cultural life of that period and is indispensable for a study of that period. Vidyamadhava was a poet in his court and composed the *Parvati-Rukminiya* another *dvisamdhana kavya*.

Under the patronage of Rajaraja Chola II, son of Kulottunga II (A.D. 1146—73) Keshava composed the *Nanartharnavasamkshepa*, one of the biggest homonymous lexicons known.

Bilhana, the Kashmirian poet, was raised by Vikramaditya II to the dignity of a *Vidyapati* or Chief Pandit; he wrote the *Vikraman-kadevacharita*. During the period that this king was ruling in Kalyana (A. D. 1076—1126), Vijnyaneshvara also lived there and composed his *Mitakshara*, which is presumably a commentary on *Yajnyavalkyasmriti*, but in reality an independent digest of *Smriti* materials and merits consideration as a very authoritative contribution to *Smriti* literature. Apararka, another commentator on *Yajnyavalkya*, was a prince of the Shilahara family of Northern Konkan and was on the throne in Saka 1109 (or A. D. 1187). Like Vijnyaneshvara's work it is in the nature of digest, and is more voluminous and extensive than the *Mitakshara*.

Maharashtra's preoccupation in the field of linguistics is once again illustrated by the fact that Somadeva, a resident of Ajurika (modern Ajre in the Kolhapur district) composed a commentary on *Jainendravakyakarana* entitled *Shabdarnavachandrika* in the year A.D. 1205.

Jalhana, son of Lakshmidhara or Lakshmiddeva, was commander of the troops of elephants and fought with Krishna's enemies and was his minister during A. D. 1247—60 and compiled the *Suktimuktavali*, an anthology of the choicest lyrics to be found in Sanskrit literature.

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One of the most comprehensive treatises of music is the *Saṅgita-ratnākara* of Śhaṅgadhara, composed in the reign of Yadava king Singhana of Devagiri who ruled between A. D. 1200 and 1247. Śhaṅgadhara was the son of Soddhala (who was a son of Bhaskara), a native of Kashmir, who settled down in the Deccan and became *Śhrikaranādhipa* or Chief Secretary in the reign of Singhana and his two predecessors. Changadeva, grandson of Bhaskaracharya and son of Lakshmidhara was chief astrologer of Singhana.

Hemadri, the celebrated author, principally of works of *Dharmashastra*, and popularly known in Maharashtra as Hemadpant, was the son of Kamadeva, and grandson of Vasudeva of *vatsa gotra*, and flourished during the reigns of Mahadeva (A. D. 1260—70) and Ramachandra (A. D. 1271—1309) and was minister to both of them. His most famous compilation is the (1) *Chaturvargachintamani* which is an inexhaustible mine of information in *Dharmashastra*, voluminous in extent and all-comprehensive in its nature. Besides this, he is also the author of (2) a commentary on Shaunaka's *Pranavakalpa*, (3) *Kaivalyadipika*, a commentary on *Muktaphala* by Bopadeva, (4) *Shraddhakalpa* according to the rules of Katyayana and (5) *Ayurvedarasayana*, a commentary on *Ashtangahridaya* of Vagbhata. As minister of the Yadava king Mahadeva he was in charge of the imperial records at Devagiri. Bopadeva, the author of *Muktaphala*, was one of Hemadri's proteges in the court of the Yadavas, and was the son of a physician named Keshava and a pupil of Dhanesha. From the internal evidence regarding parentage, he appears to be identical with the author of *Mugdhabodha*, a new system of Sanskrit grammar. This is one more illustration of the fact that linguistic study was a vital aspect of Maharashtrian scholarship which has continued unabated from the time of the great Varttikakara.

The tradition of Vijnyaneśvara, Apararka and Hemadri seems to have continued in the succeeding centuries, for in *Nṛsiṃha-prasāda*, an encyclopaedic work on *Dharmashastra*, by Dalapati, we have evidence of continued scholarship in this direction some time during the period A. D. 1409—1512. This Dalapati was the son of Vallabha and a pupil of Surya Pandita, and was an officer of Ahmad Nizamshah of Ahmadnagar.

According to tradition Gunadhya's *Bṛhatkatha* originated in the Deccan, in the Vindhya region, in a medium which has been designated as *Paisachi*, probably during the 1st century A. D. It has been the chief source, besides the *Mahabharata* and the *Ramayana*, for inspiring subsequent literature in Sanskrit as well as in Prakrit. The *Bṛhatkathamānjari* of Kshemendra and the *Kathasaritsagara* of Somadeva are Sanskrit renderings of the original *Bṛhatkatha* and arose in the Kashmir valley. Western India, including the States of Maharashtra and Gujarat have been the chief areas in which Prakrit literature developed and thrived, primarily through the spread of Jainism. While secular literature is attested to in the anthology *Sattasai* attributed to Hala, the principal contributions came from adherents of Jainism. During the first half of the first

CHAPTER 1. millennium a large number of Prakrit mixed inscriptions are found studded all over the Deccan, gradually replaced by Sanskrit from the 5th and 6th centuries A. D. While Sanskrit continued to be the principal medium for literary composition, Prakrit seems to have played an important role. We find, for instance, that Harisena, author of *Dhammaparikha*, originally a resident of Chitor in Mewar, migrated to Achalapura and composed this work in 987 A. D. This Achalapura has been identified with modern Ellichpur in Amravati District.

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It is in the field of *Apabhramsha* literature that we find significant activity in Maharashtra. Pushpadanta must be regarded as the greatest *Apabhramsha* poet of India. He composed his principal works at Manyakheta under the patronage of the ministers of the Rashtrakuta King Krishna III, during the second half of the tenth century. Among these are (1) the *Mahapurana*, (2) *Jasaharichariu* and (3) *Nayakumarachariu*. Another *Apabhramsha* work, the *Karakandachariu*, of Kanakamara gives a description of the Jain caves in the vicinity of Osmanabad, and may presumably have been composed in the Deccan in circa A. D. 1000.

The contribution of Maharashtra to Sanskrit (and Prakrit) literature cannot be measured only by the number of works produced within that geographical area of Maharashtra. Quite a respectable number of Maharashtrian scholars migrated outside, probably in search of royal patronage, and settled down elsewhere to make their great contributions to literature. Thus Bhavabhuti who ranks only next to Kalidasa as a great Sanskrit dramatist lived in Padmapura, probably in Vidarbha. He belonged to a pious and learned Brahmin family of *Kashyapa gotra*, followed and taught the *Taittiriya* branch of the *Krishna Yajurveda*, duly maintained the Five Fires, performed *soma* sacrifices, and bore the surname of Udumbara. He was a deep scholar learned in the different branches, but this scholarship sat lightly on him. He wrote the three great dramas : *Malati Madhava*, *Uttararamcharita* and *Mahaviracharita*. All his plays were enacted at the fair of Lord Kalapriyanatha, at Kalpi. Similarly Shudraka, the author of *Mrichchhakatika*, whose history is shrouded in mystery, is associated with various cities, like Vidisha, Pratisthana, Vardhamana and other places. If he happens to be from Pratisthana, he is definitely associated with Maharashtra.

The last five hundred years in the history of Maharashtra have produced quite a legion of scholars whose contributions have come to light during the current century. Lolimbaraja was the son of Dinakarabhatta Joshi of Junnar, Poona district. He is popularly known as the author of a commentary in Marathi on the 10th *skanda* of the *Bhagavatapurana*. He composed the *Harivilasakavya* in A. D. 1583. Professor Gode recognised Lolimbaraja II, author of *Vaidyajivana*, *Vaidyavatamsa*, *Chamatkarachintamani* and *Ratnakalacharita*, indicating the following facts: There is no evidence in *Harivilasakavya* to prove that its author belonged to Maharashtra while Lolimbaraja II gives his parentage as shown above and has a number of Marathi works to his credit.

Bhaskara Apaji Agnihotri was a Deccani Brahmin of the *Kashyapa Gotra* and a *Deshastha Rigvedi* Brahmin. He wrote a work on Anatomy entitled *Sharira Padmini* which, according to the chronogram, was composed in *Samvat* 1735. His *Padyamritatarangini* was composed in A. D. 1676. He has also another work entitled *Smritiprakasha*.

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In a work called the *Prabhu-Prakarana* some 33 verses are quoted as the composition of Shambhuraja or Sambhaji. From an examination of the manuscript Prof. Gode came to the following conclusions: (1) The title of the verses taken together was *Kayastha-Prabhu-Nirnaya*, (2) the verses were composed by Keshava Pandit by the order of Shambhuraja or Sambhaji and, (3) the verses were compiled by one Ramachandra Jyotirvid of Kalyan in *Saka* 1597 or A. D. 1675. He also comes to the conclusion that this Keshava is the author of *Rajaramacharita*, and appears to have compiled a work on *Dharmashastra* called *Dharmakalpalata*.

Between 1675 and 1700 Raghunath wrote a work on dietetics called *Bhojanakutuhala* while he was a protege of Queen Dipabai, wife of Ekoji Bhosle of Tanjore and step brother of Shivaji, the Great. He gives us a list of his earlier Sanskrit works like *Sahityakutuhala*, *Prayashchittakutuhala*, *Janardana Mahodadhi*, *Dharmamritamahodadhi* and *Kashimimamsa*. Anantadeva, son of Apadeva and author of *Mimamsakaustubha* (1675—1700) appears to have been the *guru* of Raghunath. Apadeva (1600—1650) himself was the author of *Mimamsanyayaprakasha*. From Prof. Gode's deep study of the problem of his ancestry it is clear that this Raghunath is the grandson of Raghunath Navahast.

One of the important branches in which Maharashtrian scholars excelled themselves was the writing of commentaries. Nilkantha Chaturdhara has written an extensive commentary on the *Mahabharata* (1680—93). In an interesting paper on "Some Authors of the Arde Family" Prof. Gode fixes the date of Krishnabhata between A.D. 1750 and 1825, and Aufrecht mentions 74 works of this author. His father Ranganatha (1700—1775) wrote the *Dashakumarapithikasara*.

Raghunatha Manohara, son of Bhikambhatta and grandson of Krishna Pandit composed the following works: (1) *Vaidyavilasa* on medicine (1697 A.D.), (2) *Chandoratnavali*, a work on prosody mentioned and quoted in *Kavikaustubha*, and (3) *Kavikaustubha* on poetics.

Harikavi *alias* Bhabubhatta was a poet attached to one Shambhuraja of Nandurbar and composed the following works: *Shambhurajacharita* (in 1685), (2) *Haihayendrucharita* and its commentary, and (3) *Subhashitaharavali*.

In the field of *Champu* Keshavabhata of Punyastambha (Pun tambe) composed the *Nrisimhachampu*. Keshavabhata appears to have lived at some period between A.D. 1450 and 1575 under the patronage of Umapati Dalapati, son of Govinda Dalapati.

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Sanskrit and  
Prakrit.

Among commentators reference may be made to one Vasudeva who wrote a commentary on Rajashekhara's *Karpuramanjari*. He lived at some period between 1450 and 1700 A. D. and appears to have been a resident of Maharashtra, for he records vernacular equivalents in his commentary by prefixing or suffixing to them (Maharashtra)—*bhashayam*.

Even during the decadent period between the 18th and 19th centuries Maratha rulers were patrons of learning, as may be demonstrated by the fact that Vancheshvara *alias* Kutti Kavi, descended from Govinda Dikshita, the well known minister of Achyuta-devaraya of Vijayanagar (1529—42), who was born in A.D. 1780 and died in 1860, stayed with the Patwardhan *Sardars* in the Southern Maratha Country, and produced a large number of works of which the following may be mentioned in illustration: (1) *Hiranyakeshsutravyakhya*, (2) *Dattachintamani*, (3) *Bhattachintamani*, and (4) *Mahishashatakavyakhya*. Most of these were composed between 1816 and 1828.

This tradition of compiling or composing literary works went hand in hand with royal patronage and the preservation of learning. The Peshwas established a *Dakshina* Fund which they distributed annually to learned scholars from all parts of India, and were themselves interested in the collection and preservation of manuscripts. The Vishrambag Collection which is included in the government collection of manuscripts originally deposited in the Deccan College and since transferred to the Bhandarkar Oriental Research Institute forms a part of such a collection, and it is on record that both the Peshwas and their generals were in the habit of purchasing manuscripts even when they were on a route march or engaged in hostilities. Private collections of manuscripts have not been fully investigated; but there is enough evidence to show that hand transcription as a means of multiplying manuscripts continued right up to the 19th century even after printing had been introduced, and great deal of history may be recovered if the colophons of such manuscripts during the past 400 years are studied. In the creation of literature and its preservation and cultivation Maharashtra has played a noble role, and that tradition has continued even to the present day. The late Mahamahopadhyaya Vasudeva Shastri Abhyankar was one of the last stalwarts of that changing age who not only preserved the ancient heritage through traditional mastery of the different *Shastras*, but made new contributions by writing critical commentaries in Sanskrit on some of them, thus lending continuity to that spirit of enquiry and enterprise which took our scholars to Banaras. The school of Nagesha or Nagojibhatta is an outcome of the Maharashtra contribution to Sanskrit learning, and though established in Banaras, continued to inspire and guide the work in the original State. The numerous research and teaching institutes in Maharashtra for the preservation and propagation of Sanskrit have pioneered new ventures, and there is evidence of a new Sanskrit journalism in the publication of two fortnightlies and a daily from Poona. The vitality of Sanskrit is finding a new vehicle to manifest itself and to inspire and inform the work that is bound to result from the development of the regional languages.

## CHAPTER 2—MARATHI

WHATEVER DATE WE MIGHT ASSIGN TO THE ORIGIN OF THE MARATHI LANGUAGE, this much is certain and corroborated by the inscrip-  
tional and other evidence, that the first Marathi sentence so far  
available, bears the date 983 A.D. and is found at Shravan-bel-gola  
in Mysore State, at the foot of the great statue of Gomateshwar<sup>1</sup> and  
the first Marathi book so far available bearing the most unambiguous  
date, came to be written in the year 1290 A.D.<sup>2</sup> Much prior to this  
date the language must have been in use, otherwise it could not  
have had that flexibility and that ornateness that we find in the  
early works like *Dnyaneshwari* and others.

CHAPTER 2.

Marathi.  
983—1600\*

Before Marathi assumed a definite literary form it was in use as a  
vehicle for writing about ordinary mundane affairs of the people e.g.  
religious grants or private letters or lay compositions of the people.  
Several inscriptions have lately been unearthed and they show not  
only the use to which the language was put but also the characte-  
ristics of its early form. The inscriptions of Parel (1187 A.D.), Patan  
(1206 A.D.), Pandharpur (1213 A.D.), Pur (1285 A.D.), and others  
are some of the early specimens of Marathi language<sup>3</sup>. These can be  
said to be the earliest attempts at Marathi prose. There were again  
in those earliest times attempts at poetic composition, folk-songs etc.,  
a specimen of which is available in *Abhilashitartha Chintamani* of  
Somadeva, a Chalukya prince of 1129 A.D.<sup>4</sup>

After these attempts, puerile and crude as they are, people must  
have discovered in Marathi the qualities of a good literary vehicle  
and must have used it accordingly.

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\*This portion is contributed by the Late Professor K. P. Kulkarni.

<sup>1</sup> Sri Chavandarajem Karaveyalem, *Epigraphia Karnatika*, Vol. II

<sup>2</sup> *Shake barashate barottare, taim teeka keli*, Dnyaneshware D.N.C.

<sup>3</sup> Kulkarni, K. P., *M. B. U. and V.*

<sup>4</sup> Bhide, B. A., (quoting V. K. Rajwade) *M. B. V. T.*, p. 77.



**CHAPTER 2.** The times in which the early attempt at literature in Marathi were made, were very auspicious on account of the political conditions of the country. The people of Maharashtra were then enjoying the beneficent rule of the Yadava dynasty. Most of the rulers in this dynasty right from its founder—Bhillama (1189—1191) to the last of them—Shankardeva (1309—1312) were patrons of learning. Some of the most famous *pandits* of both the Mahanubhava and the Adinath sects actually enjoyed their patronage. *Dnyaneshwari* makes mention of Ramchandra Yadava and his beneficent rule.<sup>1</sup> There were other princes also—may be their feudatories—who extended their patronage to learning.

Marathi.  
983—1600.  
THIRTEENTH  
CENTURY—  
A PERIOD OF  
RENAISSANCE.

The times were thus very favourable and there was a general awakening in the whole society of those times, an awakening, not only with regard to the appreciation but also with regard to the creation of literature. There was not only individual effort but also collective or corporate or family effort, typical instances of which would be the families of Namdeva and Rakakumbhar. There were saints and writers in every stratum of the society. The barber and the gardener, the goldsmith and the potter, even the mahar, had their own share in the literary production of the times. Thus the early period of Marathi literature was what can aptly be called the 'Renaissance period'. There was a literary revival in the thirteenth century.

ROLE OF  
RELIGIOUS  
CULTS IN  
LITERATURE.

In ancient Marathi literature or for the matter of that, in the whole Marathi literature, prior to the advent of the British and prior to the contact with the thought-currents of the West, the creative effort centred round the thoughts of spiritualism. This was to some extent the legacy of Sanskrit and Prakrit literatures of mediaeval times. The thoughts of other-worldliness had taken possession of the minds of Marathi writers. This was perhaps due to the political and social conditions of the time. Buddhism had gradually disappeared but had left its imprint on the minds of the people. The counteracting influences were there, but were in no way better. Shankaracharya (800 A.D.) did counteract the last traces of Buddhism, but while doing this, he spread a kind of philosophy which propagated more the tendency towards other-worldliness. The succeeding *acharyas* Ramanuja and others made some changes in the above and formulated their own philosophies, but in general the attitude towards the world remained the same.

There were again the invasions of the Muslims in subsequent years. These invasions brought in their wake the usual disturbances in religious and social matters. Namdeva in a certain *abhanga* of his, complains about the distressing conditions caused by the Muslim invasions.<sup>2</sup> There were again surreptitious inroads into the Hindu religion and society, made by the Muslim *Sufi* saints. These forces accumulated and succeeded in turning the mind of

<sup>1</sup> *Yodevamaha Vilasu Jo Sakala kala Nivasu.*

*Nyayatam poshi Kahitishu, Shri Ramchandra D. N. Ch. XVIII 1804.*

<sup>2</sup> *Tukim Murti Phodilya.*

the people away from the affairs of the mundane world. It is therefore that we find most of the content of ancient Marathi literature pertaining to birth and death, to individual soul and universal soul, to sins and emancipation from them and other cognate topics of spiritualism.

## CHAPTER 2.

Marathi.  
983—1600.  
ROLE OF  
RELIGIOUS  
CULTS IN  
LITERATURE.

In the thirteenth century there were three different faiths or cults in Maharashtra. There was first the Mahanubhava sect started by one Govindaprabhu or Gundam Rawool but propagated by Chakradhara. Among his followers, were such illustrious *pandits* as Nagadeva, Keshava, Bhava Vyasa and a host of others. Then there was the Adi-Natha *pantha* started by Matsyendra Natha. This faith had a number of followers, the most prominent among whom were Gorakha, Gahini, Nivriddhi, Dnyaneshwara and Satyamalanatha and others. The third faith was the Adi-Narayana and it was professed by such illustrious saints as Namdeva, Gora and many others. These three faiths claim to have a very ancient origin. They were born from the old Vedic faith but had their own deities and different codified rules of conduct for their followers. The Mahanubhava had Krishna and Dattatreya, the Adi-Natha had Shiva and the Adi-Narayana had Narayana as their deities of worship. The Mahanubhava faith developed on different lines and parted from the old Vedic faith on a number of points. The other two faiths did not present that much cleavage from the Vedic faith as is found in the case of the Mahanubhava. They also did not possess the rigidity which the Mahanubhava faith had. Between the Adi-Natha and the Adi-Narayan faiths, there was so to say a free exchange of worship and allegiance. Dnyaneshwar, his brothers and Visoba Khechar were initiated into the Adi-Natha *pantha*. The affiliations and allegiance consisted only the first initiation.<sup>1</sup> Another notable instance, though of later times is that of Ekanatha. He too had initiation from Janardan Swami, a follower of Dattatreya *pantha* but was a devotee of the deity of Pandharpur.

**Mukundraja.**—The Adi-Natha *sampradaya* produced writers in Marathi literature, writers to whom are conceded not only the claims of primacy but also those of literary eminence. Mukundraja, Nivriddhi Natha, Dnyaneshwara, Changdeva, Visoba Khechar are some of the notable writers of this *sampradaya* who enriched Marathi literature. Mukundraja was the first known writer of Marathi according to traditional belief. Nothing is known as regards this pioneer writer as to where and when exactly he lived. In *Vivekasindhu*, chapter 18, he gives his initiation pedigree<sup>2</sup> and connects it with Adi-Natha or Shiva through Hari Natha and Raghu Natha. This is a branch of the Adi-Natha *pantha*, other than the one claimed by Dnyaneshwara. Mukundraja makes mention of a dynasty of kings whose names are Nrisimha, Ballal and Jaitpala<sup>3</sup> and further says that it was Jaitpala for whom the *Vivekasindhu*

WRITERS OF  
THE ADINATHA  
SECT.

<sup>1</sup> Bhide, B. A., page 80.

<sup>2</sup> *Adiguru Shri Adinath Teliuni Shri Harinatha Tayacha Shishya Shri Raghu-natha Jo Gunasindhu Ch. V. S. XVIII page 34*

<sup>3</sup> *Nrisimhacha Ballala Tayacha Kumar Jyantsapala Tenem Karavila Gadarola Grantha rachanecha V. S. Ch. VII page 55.*

**CHAPTER 1.** was written. In some manuscripts of *Vivekasindhu* are found *ovis* referring to another king who was actually ruling at the time (1188 A. D.) when *Vivekasindhu* was being written.<sup>1</sup> No definite information is available from history as to who these kings were and where they ruled. It is surmised that these kings were either feudatory princes of the Yadava kings of Deogiri or that they belonged to the Hoyasala dynasty of Dwarsamudra in the south.

**Marathi.**  
983—1600.  
**WRITERS OF**  
**THE ADINATHA**  
**SECT.**

Nothing definite is known with regard to Mukundraja or his *guru*. Mukundraja has described in the 18th chapter of *Vivekasindhu* the experiences and anecdotes of Hari Natha the *guru* of his own *guru* Raghunatha. It is again guess work that Mukundraja must have lived in the village Ambhor near Bhandara as the places of the *samadhis* of the two *gurus* are traced there. Equal claims are also put forth in favour of Ambejogai or Mominabad in the Bid district of Marathwada where the *samadhi* of Mukundraja and the ruins of the place of Jaitpala are shown. The question of the habitat of this first Marathi poet must remain unsettled till some new evidence comes to light. The dates of birth and death of this poet have to be gathered from the shreds of evidence found in the *Vivekasindhu*. The date of this work as given by the author himself (1188 A. D.) can be taken to be approximately correct. But the year and the corresponding name of the *samwatsara* do not agree. It can also be inferred from another *ovi* where he says that the work was written when it was difficult for him to breathe and also when he was feeling the weight of age. If he was sixty or thereabout, he must have been born in 1110 A. D. or thereabout.

Mukundraja wrote two works *Vivekasindhu* and *Paramamrita*. There is another work named *Pawanavijaya* ascribed to him, though the internal evidence goes against his authorship. The *Vivekasindhu* has two parts, the first containing seven chapters and the second, eleven chapters. The number of *ovis* though differing widely in different manuscripts is in the neighbourhood of 200. The other work *Paramamrita* is a small work containing fourteen chapters and 303 *ovis* in all. "It is a work in which was made the first systematic attempt in Marathi for the exposition of the Vedantic principles. Mukundraja discusses the nature of the physical body, the subtle body, the causal body and other such topics. He adds to this intellectual exposition some mystic hints which show that Mukundraja, was not merely a philosopher but a saint likewise."<sup>2</sup> These two major works of Mukundraja have the same undercurrents of the philosophical thought and style. They are simple and straight and have all the sweetness and cordiality of a talk between an affectionate *guru* and a devout disciple. The main philosophy is that of *advaita* or Monism of Shankaracharya. It has influenced some of the later works, notably the *Dasabodha* of Ramdas.

**MAHANUBHAVA**  
**SECT AND**  
**MAHANUBHAVA**  
**LITERATURE.**

In the same year in which Mukundraja wrote his *Vivekasindhu* (1188 A. D.), or ten years earlier according to some, was born at Riddhapur in Vidarbha, a man named Govind Prabhu, the founder

<sup>1</sup> *Shake Akra Dahottaru Sadharana Samvatsaru Raja Shakangadharu Rajya Kar.*

<sup>2</sup> Ranade, R. D., *Mysticism in Maharashtra.*

of the famous sect of the Mahanubhava. He was a very pious man and was a devotee of Shri Krishna. He has not left any literature and therefore is not much known. He it was, who first initiated Chakradhara and can therefore be said to be the originator of the Mahanubhava cult. But the disciple later on eclipsed the *guru* by his powers of organisation. Chakradhara or Harapala as he was called before his initiation, was the son of Vishaladeva, a *Samvedi* Brahmin of Broach in Gujarat. He was minister to Malladeva, the king of Broach. Malladeva had no issue and therefore after his death made over his kingdom to his minister Vishaladeva, Harapala the prince, was naturally brought up in the pleasures of the Court. He was a good huntsman and a brave warrior. He was married thrice. But prone as he was to meditation and philosophy, he had no attraction for the pleasures of the palace. He soon went on a pilgrimage to Ramtek in Nagpur district and during his sojourn made a halt at Riddhapur where Govind Prabhu lived. The prince received his initiation here from Govind Prabhu who gave him the appellation "Chakradhara" a name of Lord Krishna who was Govinda's deity of worship.

## CHAPTER 2

MAHANUBHAVA  
983—1600.

MAHANUBHAVA  
SECT AND  
MAHANUBHAVA  
LITERATURE

The dates in the life of Chakradhara are not as definite as they should be. It is said that he was born in 1151 A. D., that he became a *sanyasi* and started his new faith in 1263 A. D. and during the next nine years had as many as five hundred followers. Among them Nagadevacharya was the foremost and possessed talents for organization.

This new faith recognises two deities Krishna and Dattatreya—but is more a form of Krishna worship based upon the *Bhagvadgita* and the tenth and eleventh *Skandas* (chapters) of *Bhagavata*. The Mahanubhavas accept four incarnations—Hansa, Dattatreya, Krishna and Chakradhara. God, according to them, is without a form or shape but assumes them for the emancipation of the individual soul. The *jeeva* or the individual soul is *nitya* but is enveloped in *avidya*. Everything from the universe to common clay is *prapancha* and the Almighty is beyond these two: *jeeva* and *prapancha*.

The points of difference between this new faith and the *bhakti* or the traditional faith are many. *Sanyasa* is allowed in the faith to all, even women included. Alms are received from all without any distinction of caste. They do not accept *chaturvarnya*. Renunciation of every thing is enjoined. The ideas about the touchable and non-touchable are confusing. It was some of their queer notions and practices that alienated the sympathies not only of common men but even of those liberally minded saints of *bhakti* school. Otherwise the Mahanubhavas had much in common with the *bhakti* school of thought. The virtues like non-violence, unattachment, good conduct, charity have got the same emphasis in both the cults. In point of worship of Lord Krishna, qualitative devotion and the utterance of god's name as a means to final beatitude, both are one.

## CHAPTER 2.

Marathi.  
983—1600.

MAHANUBHAVA  
SECT AND  
MAHANUBHAVA  
LITERATURE.

There is a special garb enjoined among the Mahanubhavas. It was reddish yellow first but later on changed to black.

More significant than the religion or philosophy of the Mahanubhavas is their literature to the lovers of Marathi. It has claims not only of primacy and diversity but also those of literary excellence.

Their literature has sociological value and possesses a mass appeal.

The *Leela Charitra* is a work in which are collected the *leelas*, fifteen hundred in number, of Chakradhara, by his disciples. These *leelas* are the various anecdotes, experiences, admonitions and counsels given by Chakradhara to his disciples. The stories are narrated in old simple prose. They incidentally described the life of the society of those times. The pithy and aphoristic sayings of Chakradhara occurring in these *leelas* are collected by another of his disciples Keshavaraja Suri in a work called "*Siddhanta-Sutra-patha*". This is considered as the main authority of this new faith and is held in much reverence quite equal to that of both the *Gita* and the *Bhagavata*.

There are again seven other works called the *Granthasati* (seven work). *Shishupala-Vadha*, the first in order, is written by Bhaskar (*alias* Bhanu) Bhat of Bori in 1273 A. D. and narrates incidents in the life of Shri Krishna. It gives ample scope for the poet to display his powers both as a poet and as an artist. The poem has 1087 *ovis* and contains all the wealth of his imagery and imagination. Its beauty consists in the sonority of rhythm, in the happy mingling of erotic and heroic sentiments tempered with humour. The *bhakti* sentiment has again been not lost sight of. When on completion, the work was shown by the writer to his fellow disciple Bhava Vyasa, the latter admonished his friend gently for writing a work which would create *pravritti* among the followers<sup>1</sup>. Bhaskar repented and wrote another work based upon the eleventh chapter of *Bhagavata* by the name "*Uttaragita* or *Uddhavagita*". Bhaskar has also done some miscellaneous writings in Sanskrit and Marathi both prose and poetry. The *Shri-Krishna-Charitra* from this miscellany, is a specimen of old thirteenth century prose.

*Vatsaharana* is the third poem among the *granthasati* held sacred by the Mahanubhavas. It is written in 1278 A. D. by Damodar *pandit*, a disciple of Nagadeva. It is a small narrative poem of 500 *ovis*. The child-life of Shri Krishna and his play-mates, finds here an apt and vivid description which is suffused with a streak of philosophy going all through, which is a characteristic of these poems.

*Rukmini-Swayamvara* is the fourth in the series and is written in 1288 A.D. by Narendra, one of the Ayachita brothers, who enjoyed the patronage of the Yadava kings. It is said that he had read it out

<sup>1</sup> Prathama Kavishwar Vyasi Oviabaddha Shishupala grantha Kela to Bhava devayasini rakarila kam pam virakta-Yogna navee.

to his patron Ramdevarao. The incident of the marriage ceremony of Krishna and Rukmini is a very favourite theme with many of the poets. There are as many as fifty *swayamvaras* written by different writers<sup>1</sup>. The poem is a beautiful specimen of both narrative and descriptive skill surcharged with delicate feelings and tinged with philosophy<sup>2</sup>.

Among the remaining works which belong to a little later date—the ‘*Dnyanaprabodha*’ of Vishvanatha Balapurkar written in 1331 A. D. and the *Sahyadri Purana* of Narayana Pandit Vyasa, written in 1363 A. D. may be mentioned.

In addition to these seven works held sacred by the Mahanubhavas, there are several other works—commentaries, treatises, notes, glosses, grammars, books on rhetorics—in short all the aids to thorough study of the *panthic* literature are given by them. The *Puja avasara* written by Bhava Vyasa describes the daily life of Chakradhara. Keshavaraja Suri wrote more than fifteen books both in Sanskrit and Marathi. *Murtiprakasha* and *Siddhanta-Sutra-patha* from among them are very important.

Chakradhara had advised his followers to write in Marathi, discouraging them from writing in Sanskrit language which the common people may not be able to understand. He had a great love for Maharashtra and Marathi language.<sup>3</sup>

Mahadamba was a very illustrious poetess among the Mahanubhava writers. She was a sister to Nagdeva and had accepted the faith at the hands of Chakradhara. She came from a family which was noted for its learning. Vamanacharya, her great grand-father, was a court astrologer with the Yadavas of Devagiri. Govinda Prabhu once celebrated the marriage ceremony of the deity and asked Mahadamba to act as a bride's maid and to sing some songs. She composed songs and sang them in the ceremony. These songs comprise 151 quartets and are known as “*dhavales*”. The poem is narrative in form but lyric in spirit. They are highly emotional, the emotion of course being the *bhakti*. To her belongs the credit of being the first female writer.

<sup>1</sup> The rich heritage of Mahanubhavi literature had long remained a sealed book, hid behind a curtain of a cryptic script or “*sanketa lipi*”. There are as many as twenty five cryptic scripts of which seven are important and are used by writers.<sup>4</sup> The scripts, cryptic though they are, have obviously the *Devanagari* characters. It is the profuse interchange of letters that makes the whole thing quite unintelligible. There are keys for deciphering them but they

<sup>1</sup> Pangarkar, L. R., *Dnyaneshwara and Namdeva Kala*, page 447.

<sup>2</sup> Professor Kolte, V. B.

<sup>3</sup> *Kannada desa, telanga desha na Vachavem Maharashtrai Asavem. Nagdeva to Keshava.*

*Nako ga and Keshavadeya.*

*Yene Maxya swamicha Samanya parivarn nagvalda ki, Rhanauni Keshava. Samsriti sutrabuddha prakarana na hari ta.*

<sup>4</sup> Dr. Deshpande, Y. K., *Mahanubhaviya Marathi Vangmaya*, page 50.

## CHAPTER 2.

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LITERATURE.

DNYANESHWAR.

were known only to a few of the *mahants*. The whole stock of the Mahanubhavi literature was kept sealed with the intention of perhaps saving it from the touch of the secular people. V. K. Rajwade in his usual enthusiasm for research constantly knocked at it and his labour luckily enough bore fruit.

We have so far described the literary efforts of the Mahanubhavas, one of the three cults that brought about the renaissance in the thirteenth century. We shall now take up the literary efforts of the followers of the Adi-Natha cult, most notable among whom was, of course, Dnyaneshwar. He came of a family which had been brought up in the traditions of the Adi-Natha philosophy and the devout worship of the deity of Pandharpur. The family resided at Apegaon, a village near Paithan on the river Godavari. One Hariharpanta was known to be the founder of the family. Tryambakpanta, the fourth in the line had taken the order of a *sanyasi* after having lived the householder's life and had a son. This son was Vitthalpant, the father of Dnyaneshwar. Vitthalpant was married to Rukmini, daughter of Siddheshwarpant of Alandi near Poona. Vitthalpant had studied much and was well-versed in *vedic* learning but followed the vocation of the family as a village writer. He lost his parents and in the mental distress came to stay at Alandi which also he soon left and repaired to Kashi. There he became a *sanyasi* at the instance of and on initiation of Shripada (Ramananda). Shripada Swami however during his stay at Alandi while on pilgrimage came to know that his disciple had become a *sanyasi* by the force of circumstance and not out of a genuine desire. Besides he had failed to fulfil the duties of a householder, having been married and having had no issue. Shripada Swami therefore on his return to Kashi admonished his disciple for his conduct and asked him to go back to Alandi and to lead the householder's life. The disciple Vitthalpant came back to Alandi and stayed with his family. He got four issues—three sons and one daughter. These children later on became the famous devotees of Vithoba of Pandharpur and the greatest exponents of spiritual learning in Maharashtra.

There are differences of opinion as regards the dates of both their birth and death. The eldest son Nivrutti Natha was born in 1273 A. D. Two years later in 1275 Dnyaneshwar was born. The third Sopanadeva was born in 1277 and the last child, a daughter named Muktabai was born in 1279. But they were the issues of a *sanyasi* and therefore were excommunicated. The social dictum was once a *sanyasi*, always a *sanyasi*, and he could never become a householder again. The children suffered much from this social ostracism and therefore turned their minds to pilgrimage and penance and matters of other-worldliness. The Brahmins later on were impressed with their learning and other powers, occult as some say, with which they worked some miracles. As a matter of fact they never claimed these miraculous powers. The real significance of them is rightly explained by Justice Ranade who says "The moral interest centres not in their miraculous feats but

in their struggles and in the testimony to their lives afforded in vindication of eternal verities of the moral law and man's higher spiritual life."<sup>1</sup>

The social ban was then lifted and the children were admitted as regular members of the society. Nivrutti Natha received initiation from Gahininatha of the *natha sampradaya*. Nivrutti Natha then gave initiation to his brothers and sister. Then they came to stay at Nevase in Ahmadnagar district.

At Nevase in 1290 A.D. Dnyaneshwar wrote his famous work his commentary on the '*Bhagvadgita*'. This work is called '*Bhavartha-Deepika*' but is commonly known as *Dnyaneshwari* or *Dnyanadevi* a name used by Dnyanadeva himself. The work is written in the *ovi* metre, a vehicle simple and straight, used for expository and narrative form of literature. It is an old metre deduced from a Sanskrit *talageya anushtubh* metre-*ardha chatushpadi* through its Prakrit forms<sup>2</sup>. The *ovi* metre used by Dnyaneshwar differs from the *ovi* metre used by other later writers in having three lines and a half as against four and a half. The *Dnyaneshwari* contains in all nine thousand *ovis* (8896 in some mss.). "In the antique form of the language, in the gravity and sublimity of the topic, in the lucidity of exposition, in the music and harmony of words and in the beauty and richness of style, the work has not only no equal in Marathi literature but can scarcely find its compeer in the literatures of the world"<sup>3</sup>. This is the best work in Marathi literature though its claim as being the first cannot be maintained in the light of the new researches in the Mahanubhava literature.

The work has the appearance of an address to his *guru* who is extolled as next to the deity. It shows the versatility and profundity of the genius of the writer. The similes, metaphors and other figures of speech rise one after the other in exquisite beauty and force. It is very difficult to say which is the best, as his inspiration runs uniformly all through. Portions are however there which have become particular favourites of the people. The last, the eighteenth chapter is the highest pitch to which the writer's genius could rise and combines in it all the merits of his intuition and intellect.

Dnyaneshwar has attempted here to give his own interpretation and therefore "has his own definite philosophy to offer based as it is mainly on the philosophy of Shankaracharya, with occasional notes here and there from other *acharyas*"<sup>4</sup>. The thesis which he has independently put forth is that "the *parabrahman* is the essence of nothingness, that it is beyond the speech to describe and beyond the mind to think about, that it is homogenous, and non-dual, that it is one and nothing is born out of it. That which

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<sup>1</sup> Justice Ranade, M. G., *Rise of the Maratha Power*, page 148—149.

<sup>2</sup> Prof. Velankar, H. D., *N. Ind. Ant.* Vol. IV, page 215.

<sup>3</sup> Kulkarni, K. P., *M. B. U. V.*

<sup>4</sup> Dr. Pendse S. D., *Shri Dnyaneshwaranche Tattvadnyana*, page 39—169.



**CHAPTER 2.** appears is all illusion-all ignorance. This illusion is *Prakriti* which gives rise to two, viz., the individual soul and the universe. The universe with all its names and forms is illusion. In short, the original contribution that Dnyaneshwar has made to philosophical thought is his exposition of the *brahman* on the strength of the five doctrines or *vadas* of *maya*, *ajata*, *advaita*, *arivachaniya* and *sarvashunya*.<sup>1</sup>

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The attempt at giving original contribution is made here in *Dnyaneshwari* on the basis of the *Bhagvadgita* and therefore it cannot be said to be original in the sense in which it is found in another of his works, viz., the *Amritanubhava*. It contains 806 *ovis*, and ten chapters and gives a complete gist of his philosophy. The unity of Shiva and Shakti, the universal soul and His power of creation, the proving and disproving the authority of the *Vedic* word, the removal of both illusion and reality and finally the writer's own experience of being beyond knowledge and ignorance. The book though exquisite in exposition, is very terse and concise and lacks that exuberance of inspiration and intuition which is found in *Dnyaneshwari*.

In addition to these two, there is another work named *Changdeva Prashasti* which is now definitely ascribed to Dnyaneshwar.<sup>2</sup>

It is a very small work containing sixty-five *ovis* only but it is the pith of his philosophy, more concentrated than *Amritanubhava*.

There are again several works numbering about twenty that are ascribed to Dnyaneshwar. There are however grave doubts as regards their authorship.

To other brothers of Dnyaneshwar some works are ascribed. One work of Nivrutti Natha "*Sara*" has been referred to by Namdeva in a certain *abhang* of his.<sup>3</sup> Sopanadeva, the younger brother, wrote a commentary on the *Gita*, known as the *Sopanadevi*. The sister Muktabai like her brothers made her own modest contribution to Marathi literature. The famous *abhangs* known as the "*Tatiche Abhang*" are perhaps composed by Muktabai. It is a very soft and sonorous composition, giving the plaintive entreaties of the sister asking her brother to open the gate behind which he had concealed himself in depression, on being humiliated by some one as being an offspring of a *sanyasin*.

Besides the works mentioned above as having been written by them, there is another very big contribution made by them to Marathi literature. This is in the form of *abhangs*. They all wrote *Hari-pathas*—collections of *abhangs* in praise of the Lord. Doubts have been raised regarding the authorship of the *abhangs* ascribed to

<sup>1</sup> Dr. Pendse, S. D. Ibid, page 1—3.

<sup>2</sup> Dr. Deshpande, Y. K.

*Shri Chakrapani Charitra*, Panduranga Sharma—*Chitramaya Jagat*, February 1923.

<sup>3</sup> Namdev—*Abhang*.

Dnyaneshwar on account of the divergence and that too very apparent, that we find between the language of *Dnyaneshwari* and that of the *abhangas*.<sup>1</sup> The *abhangas* are the best devotional lyrics or psalms in Marathi literature. This composition was and has been since then very popular among the common masses of people. The *abhanga* is like the *ovi* evolved from the Sanskrit *anushtubh* metre. It is an extension of *ovi*, the difference being only in the number of lines.<sup>2</sup> The *ovi* confines itself only to lines three or four and a half while an *abhanga* can have any number of lines four of which form a unit. The word itself means 'having no *bhanga* or break or it is a metre having no *bhanga* or *gana*.<sup>3</sup> The metre was used by most of the writers of the *Varkari sampradaya*, the notable among them being Dnyaneshwar, Namdeva, Eknatha and Tukaram. The first great writer of note in the *abhanga* literature is however Dnyaneshwar. "The *abhangas* are the outpourings of the heart especially in the matter of the relation of the soul to God. Use is made no doubt of the *abhanga* literature in the matter of reflection on and criticism of social customs. But the main purpose of *abhanga* literature is to express the innermost feelings of the heart. Namdeva who came immediately after Dnyaneshwar brought it to greater perfection while Tukaram was the pinnacle of the writers of *abhangas*, in as much as personal religion reached its acme with Tukaram."<sup>4</sup>

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It is on the strength of the evidence offered by his *abhangas* that Dnyaneshwar is supposed to be, though not the founder, the pioneer saint of *bhakti* school of thought. "The *Vaishnavism* developed in Maharashtra as a special form which goes under the name of the *Varkari sampradaya*. The *Vaishnavism* itself was another form of Vasudeva worship current in very olden times, in the works of Panini and Patanjali (IV, 3, 98), and in the inscriptions of Ghosundi (200 B.C.) and Besnagar. The ancient deity Vasudeva came to be identified in course of time with Narayana, Krishna, Vishnu and lastly with Vithoba the deity of Pandharpur. It first appeared as a religious reform based upon theistic principles. Its early name was *ekantika dharma*. In its background stood *Bhagavadgita*. It soon assumed a sectarian form and was called the *pancharatra*, a *Bhagavata* religion. It was professed by a tribe of Kshatriyas-satvats."<sup>5</sup>

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VARKARI  
SAMPRADEYA.

This form of religion had already held sway in the south as is shown by the twelve Alvars some of whom claim according to Dr. S. K. Ayangar<sup>6</sup>, a very great antiquity.

Pundalika was traditionally supposed to be the first high-priest and Dnyaneshwar, Namdeva, Eknatha, and Tukaram were its greatest exponents in Maharashtra. It found a very fertile field

<sup>1</sup> Patwardhana, W. B., W. P. Lectures.

<sup>2</sup> Pangarkar, L. R., D. N. Kale, page 596-97.

<sup>3</sup> Rajwade, V. K., *Marathi Chhanda*, page 9.

<sup>4</sup> Ranade, R. D., *Mysticism In Maharashtra*, page 166.

<sup>5</sup> Dr. Bhandarkar, R. G., *Vaishnavism and Shaivism*, page 100.

<sup>6</sup> Ind. Ant.

**CHAPTER 2.** in Maharashtra. According to Dr. R. G. Bhandarkar, "its prophets were the Shudras who had the true religious instinct and possessed a clear spiritual insight."<sup>1</sup>

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VARKARI  
SAMPRADAYA.**

Justice M. G. Ranade has rightly summed up the principal features of this religious movement : "It gave us a literature of considerable value in the languages of the country. It modified the strictness of old spirit of caste exclusiveness. It raised Shudra classes to a position almost equal to that of the Brahmins. It gave sanctity to family relations and raised the status of women. It made the nation more humane, at the same time more prone to hold together the mutual toleration. It subordinated the importance of rites and ceremonies, pilgrimages and fasts to the higher excellence of worship by means of love and faith. It raised the nation to a higher level of capacity both in thought and action and prepared it for freedom"<sup>2</sup>.

**NAMDEV AND  
CONTEMPORARY  
POET SAINTS.**

In the order of *sampradaya* after Dnyanadeva comes his contemporary and companion Namdev. In a certain *abhang*<sup>3</sup> Namdeva gives his own genealogy mentioning that the family of the tailors in which he was born lived at Narsi, that he was an offspring of Damasheti and Gonai. Namdev was born after a long series of vows and penances of the mother, by the grace of the deity of Pandharpur and was named Namdev. The year of his birth is 1270 A.D.

There are several anecdotes regarding the intimacy that he had with the deity in his childhood. There was that transparent affection with which he carried on conversations with the deity. There were entreaties and importunities made by him to the deity to eat out of his own hand the meal or the *naivedya*.

There is also another anecdote saying that Namdev was a free-booter and highwayman long practising robbery and maraudery but repented on seeing the pitiful aftermath of his evil-doings and then took to Vitthal worship. On account of such anecdotes there have been opinions among scholars whether there was one Namdev or many.

Namdev took initiation from Visoba Khechar belonging thus to the same pedigree of *gurus* as that of Dnyaneshwar. He also received inspiration from his *guru* to compose *abhangas* in praise of his deity. Namdev has given us quite a very large number—more than two thousand though computed variously—of *abhangas* and they are very rich in literary merits. *Abhang* had become a part and parcel of his whole life. This vehicle of his prayer was as easy and natural with him as was the ordinary talk. No effort, perhaps not even his awareness was required. The expressions came out themselves. The *abhangas* in his case were uttered and not composed, this tendency being spread over his whole family. Gonai

<sup>1</sup> Bhandarkar Vai and Shai., page 89.

<sup>2</sup> Ranade, M. G., Justice, *Rise of the Maratha Power*, page 172.

<sup>3</sup> *Abhang* of Namdev.

his mother, Rajai his wife, Dama his father, Nara, Mahada, Gonda, Vitha, his sons and the maid-servant Jani—every one of them composed *abhangas*.

Of them, Namdev and his maid-servant Jani stand out as the best of *abhangakaras*. Theirs are the most emotional outbursts. The intensity and homogeneity of feeling, its simplicity and clarity are incomparable. Namdev is, therefore, considered as the pioneer saint of *abhangas* in spite of the fact of there being *abhangas* writers before him.

Janabai is a unique personality not only as a member of family of Namdev or as a member of *Varkari sampradaya*, but in the whole panorama of Marathi literature. There were female writers like Mahadamba of the Mahanubhava cult and Muktabai, sister of Dnyaneshwar. But Janabai stands apart with her distinct individuality and devoutness. She always, as she says in her *abhangas*, felt the presence of her God who helped in moving the grinding stone and doing all sorts of menial labour for her. Her God was her constant companion and helpmate. This simple and innocent maid-servant lived always in that ecstasy. Do we not find this very same ecstasy in Chaitanya, the Saint of Bengal?

Namdev is supposed to have lived for eighty years. It is not definite in which year he breathed his last, but certain *abhangas* attributed to Ladai<sup>1</sup>, his daughter-in-law makes mention of the *nirvana* of the whole family in 1350 A.D. The place of his *samadhi* is shown at the door step of the temple at Pandharpur.

There was at that time a galaxy of saints, all praying together, performing what is called *hari-kirtan*—singing out the name of God Hari. Of them, Gora Kumbhar was in age senior to all and was therefore, called Gorabakaka. He had also his moments of ecstasy while doing his own work of pounding the clay for his pots and chanting *abhangas*. Parasa Bhagvata was another devotee who along with Gora was always in the company of Namdev. There was another Kumbhar named Raka who was as impassioned a devotee as Namdev himself. His whole family like that of Namdev composed *abhangas*. Narhari Sonar was another saint. He was first a devotee of Shiva but later on in the company of these Vaishnava saints became a devotee of Vishnu. Joga Paramananda, an oilman by caste, Jagannitra Naga, Salya Rasal, Kurmadasa were some of the other saints in this *sampradaya*. Most of these saints had some tolerable composition of *abhangas* to their credit. Salya Rasal composed a Marathi *Ramayana* which as his appellation indicates is full of sentiments. The whole atmosphere was surcharged with the spirit of devotion, purity and equality by the preaching of Dnyaneshwar, Namdev and other stalwarts of the *sampradaya*.

For a considerable time these sects and *panthas* dominated and held a great sway on the minds of the people. But a change was seen after the downfall of the Yadava dynasty. The social structure in the Deccan was shaken to its foundations not only by the

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POET SAINTS.DATTATREYA  
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ITS LITERATURE.<sup>1</sup> *Abhanga* of Ladai.

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open invasions of the Muhammedans but also by the surreptitious inroads caused by the silent infiltrations of the Muslim *Sufi* Saints. *Sufism* was born in Arabia, developed in Persia and spread in India. The Bahamani kingdom and its later off-shoots were the centres where *Sufism* thrived. Some of the *Sultans* of these kingdoms were patrons of *Sufis*. The *Sufism*, in point of the nature of the deity and the way of praying to Him—in fact, in all the salient points came very near the doctrine of *bhakti* school. Some people were afraid of the insinuating influence of *Sufism* which was nothing but Muhammedanism in some likeable form and wanted to thwart it. It is possible to suppose that an attempt of combining the main actions and commands of both Hindu and Muslim faiths was made by the later Mahanubhavas. It is also possible to suppose that another more serious effort was made in the fifteenth century. The symbols, commands, and religious observances were united and a sect more Hindu but possessing the characteristics of both was evolved. This was the famous Dattatreya *pantha*, a sect having for its deity Dattatreya having the heads of the three *Vedic* Gods—Brahma, Vishnu and Shankar. He was an incarnation of the Almighty. He was the son of the sage Atri from Anasuya. He was a constant itinerant always going from one place to another like a *jogi* or a *fakir*, asking for alms, with a trident as his weapon and with a dog and a cow as his pets. This faith was started by Shripad Shri Vallabha and was spread by his followers—notably by Narsimha Saraswati and Gangadhar Saraswati. Narsimha Saraswati lived in the fourteenth century. His disciple Gangadhar Saraswati is more known than others by his famous work "*The Gurucharitra*"—the life of the *guru*. The work is almost held in awe and is read most devoutly in all middle-class households in Maharashtra. A sort of piety and sanctity has come to be attached to this work. The work has no big role of expounding any intricate problem of philosophy. It is a simple and straight narrative of anecdotes and incidents in which Dattatreya has some part to play. It is a religious book for all apparent reasons but intrinsically appears more social than religious and bears more a stamp of folk-literature than of a spiritual one. There are several references to the haunting of ghosts and their releases an aspect which is also found in some later Mahanubhava observances.

The Dattatreya *pantha* held sway over the minds of the people of Maharashtra for a long time. Janardan Swami was a devotee of this sect and was said to have received initiation from Narsimha Saraswati. Janardan came from the Deshpande family of Chalisgaon. He was born in 1504 A.D. (or 1533 according to others). He was in the service of Ahmadnagar *Sultans* but when he found service and devotion incompatible, he gave up the former and pursued the latter. He wrote a few songs and *abhangas*. A book pertaining to his deity is ascribed to him but is not available. He died in 1575 A.D. or thereabout, and his *samadhi* is on the fort of Daulatabad.

EKANATH AND  
 HIS CONTEMPORARIES.

More than by his own works or by his own piety, Janardan Swami is known as being the *guru* and the inspirer of the famous saint Ekanath of Paithan. After Dnyaneshwar, in the whole

intervening period of three hundred years, there was no saint and poet who surpassed Ekanath in point of piety, saintliness and social service and in the creation of literature. Ekanath was born in Paithan in 1548 A.D. in a Brahmin family, having a long tradition of devotion to the deity of Pandharpur. His great grandfather was one Bhanudas who is known as a renovator of the worship of Vithoba. It is said that the idol of Vithoba was reinstated at Pandharpur by Bhanudas who brought it from Vijayanagar from where it was removed. Ekanath was the son of Surya Narayan and Rukmini but had the misfortune of losing his parents soon after his birth. The child was therefore, brought up by his grandfather Chakrapani in the pious and devout atmosphere of the family. Young Ekanath had always his own idol, his own worship and his own babblings in praise of the idol. He was very intelligent and had therefore, no difficulty in studying up the traditional lore. He later on received initiation from Janardan Swami in 1558 A.D. It was a sanctifying, though a very terrific experience of his, when as is narrated by him—on a mountain thick with jungles he was brought by his *guru*, face to face with God Dattatreya. After the regular initiation from his *guru*, he studied some ancient works, such as *Dnyaneshwari* and others. The study must have been a great source of inspiration to his future literary efforts. He first wrote his commentary on the 11th section of the *Bhagavata Purana*. This great work written when he was twenty-five, at once put him in the forefront of Marathi writers. Barring *Dnyaneshwari*, no other work has been looked upon with such reverence as this work has been. In many respects such as philosophy, poetic talents, Ekanath follows Dnyaneshwar and displays all that wealth of thought and style, quite free from abstruseness and intricacies. This work of Ekanath contains thirty-one sections and has twenty thousand *ovis*. It was completed by him at Kashi in 1573 A.D.

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Ekanath then wrote his *Rukmini Swayamvara*—a narrative poem describing the marriage of Shri Krishna and Rukmini. It is an *akhyana* having eighteen chapters and two thousand *ovis* in all. The story though apparently portraying the marriage of the hero Krishna, has a philosophical interpretation which goes to show the unification of the individual soul with the universal soul.

There are several other narrative poems written by Ekanath, such as, *Bala Kreedha*, *Pralhad Charitra*, *Shukashtaka*. There are other philosophical works also written by Ekanath e.g. *Swatmasukha*, *Anandalahari*, *Anubhavananda*. These books small as they are propound the author's philosophy of Monism based upon the 'qualitative' worship of the deity of Pandharpur.

The most significant effort of Ekanath, though not of a creative nature, is with reference to *Dnyaneshwari*. It could be aptly regarded as the first attempt at 'Textual Criticism' in Marathi literature. Ekanath completed it in 1583-84 some three hundred years after the actual writing of the *Dnyaneshwari*. The work may not receive the approval of the modern textual critics, as it did not follow faithfully the canons of modern textual criticism. But there is no

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gain—saying the fact that Ekanath sincerely tried to give the purest and the most intelligible text of *Dnyaneshwari*. He changed the original forms of words and their terminations, simplified the idiomatic expressions, adapted in some cases the original *ovis* to his own standard and put in or deleted some. Side by side with this work of collation, he also did some miscellaneous writing which included *abhangas*, *padas*, and other compositions.

From among his miscellaneous writings the particular form of composition known as the '*bharooda*' is very popular. The *bharoodas* are more than hundred and fifty in number. They are mostly composed in *abhang* metre and contain the usual philosophical analogies. Their value as sociological literature is not small. Every profession current in the then society has a *bharooda* of its own giving the salient features of the profession, very skilfully woven in the philosophical texture. This form of analogical poetry was long in practice since the time of Dnyaneshwar to whom also some *bharoodas* have been ascribed. However Ekanath made the fullest use of them. The last work that Ekanath wrote in his old age is the '*Ramayana*'. This work is modelled upon the famous epic of Valmiki. Here also, as in all his other works, we find the thread of philosophy finding its expression in the poem. He has purposefully named it as the *Bhavartha Ramayana*. Unfortunately, the work could not be completed as after writing the first forty-four chapters, his health gave way. It is said that the work was completed by Ekanath's disciple Gavaba. Opinions differ regarding the year of Ekanath's death. According to some he died in 1599 A.D. while others put it differently at 1609 A.D. and 1624 A.D.

Some of Ekanath's contemporary writers deserve mention. Vitha Renukanandana, a devotee of *shakti*, wrote some songs. Jani-Janardan wrote *Mahavakya Vivarana* and *Nirvikalpa Grantha* both on philosophy. He also wrote some songs in praise of Ganapati, Krishna and Rama. Ram Janardan was still another contemporary of his. He wrote only one *Arati* which is in vogue among the *Varkaris*.

But the most important among them is Dasopant. He was born in a *Deshastha* Brahmin family of Narayanpeth, later settled at Ambejogai in Marathwada in 1551 A.D. His father's name was Digambar and his mother's name was Parvati. Digambarpant was in the service of the Bahamani *Sultans*. Young Dasa was taken as a hostage by the *Sultan* on the failure of Digambarpant to pay the dues. After his release, he gave himself up to the service of God. He was a very prolific writer, having written as many as six different commentaries on the *Bhagavadgita*. The first known as *Gitarthabodha Chandrika* has eighteen chapters and some twenty thousand *ovis* in all. But more extensive is another commentary known as the *Gitarnava* which in extent stands unrivalled in Marathi literature. The number of *ovis* in this work is more than hundred thousand. The last chapter alone contains sixteen thousand *ovis*. It is a vast ocean in fact it is called a veritable encyclopaedia of

subjects, similes, and stories. The main defect is its lack of precision. It does not possess the inspiration and erudition of Dnyaneshwara or the devoutness and intensity of feeling of Ekanath.

There is yet another voluminous collection of his verses. It is called '*Padarnava*' and is said to have more or less an equal number of *ovis*. Apart from these two there are other works written by Dasopant e.g. *Vakyavivritti*, *Panchikarana*, etc. The *Panchikarana* is written on cloth and hence is called '*Pasodi*'. It is held in much reverence. In all, there are some forty-five books to his credit. Dasopant died in 1615 A.D.

Another contemporary of Ekanath was a poet named Adnyana Kavi. He was a devotee of Shiva and belonged to Adi Natha sect. Only one work is ascribed to him, viz., '*Varadanagesha*' dealing with *Panchikarana*. No definite date can be assigned to it.

Kanho Pathak, grandson of the poet of the same name who was a contemporary of Namadev deserves a mention. Kanho, Nama, Nirmala Pathak were all writers of merit. Nirmala Pathak wrote the *Panchatantra* in material form. Nama Pathak wrote *Ashwamedha*.

There lived at the same time another very queer personality. He was '*Bahira Jata Veda* or nicknamed as *Bahira pisa*.' He became a convert to Muslim faith and again got converted back to Hinduism. This extremism in his character was equally reflected in his literary contribution. He wrote a commentary on the tenth chapter of *Bhagvata* which contained about seventy-five thousand *ovis*.

This brings us to the end of the sixteenth century.

Ekanath, whose death coincides with the end of the sixteenth century, exhibits a rare combination of critical and creative genius, and combines in him certain characteristics which seem to have influenced the successive literatures in the forthcoming ages. A unique reconciliation of worldly and spiritual life, popularisation of *Vedanta* Philosophy through the championship of Marathi, the language of the populace, and variety of form and expression, these roughly are the seedlings which Ekanath handed over to the posterity and which blossomed later, at different hands into the full bloom of Marathi literature. It must be admitted, however, that neither his pentad, including the great Dasopanta, nor his smaller contemporaries like Trymbakaraja, the author of *Bala-Bodha*, Krishnadasa Mudgala, who rendered the *Ramayana* into Marathi, and Krishna Yajnyavalki, the author of *Katha-Kalpataru* fulfil the expectations raised by the leader of their age, namely, Ekanath. For that, we have to turn to Mukteshwar, the grandson of Ekanath, who outshines all his contemporaries in matter of literary art. Already we had a complete *Mahabharata*, the first of its kind

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MUKTESHWAR  
AND HIS ART.

\*This portion is contributed by Dr. S. G. Tulpule, M.A., Ph. D.



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in Marathi, at the hands of one Vishnudas Nama, a predecessor of Mukteshwar. The one of Mukteshwar, however, though left incomplete, surpasses all other similar attempts in point of the art of narration and characterisation. Only five cantos of his rendering of this great epic are extant, but they are sufficient testimony to his poetic genius which is second only to that of Dnyanadeva. A devotee of poetry for its own sake, Mukteshwar revels in presenting graphic pictures of nature in all its variety and grandeur of situations tragic and comic, of men and women rich or poor. His style is at once classical and lucid, bearing the imprint of the poet's personality and the life of his times. Although Mukteshwar was not a poet with a mission, his epic followed the works of poet-saints like Dnyanadeva and Ekanath, just as the original *Mahabharata* in Sanskrit followed the *Upanishads* to illustrate the philosophy of life preached therein. A master of simile and metaphor and of style, Mukteshwar established certain traditions in the art of epic poetry which all the successive narrative artists in Marathi closely followed. He was, so to say, holding the lamp for the future generations of true poets. It is a pity indeed that the memory of such a genius has not been well preserved and the dates of his birth and death still remain unknown.

TUKARAM AND  
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The two great luminaries of this age, Tukaram and Ramdas who come next, may be said to be complementary to each other, showing as they do the culmination of the pacifistic and the activistic aspects of mysticism, respectively. Of these Tukaram (1598 A.D.—1649 A.D.) who lived the life of a poor, forsaken peasant in Dehu, a village near Poona, is undoubtedly a devotional lyricist *par excellence*. In about five thousand *abhangas* that he has left behind him, Tukaram exhibits all the doubts and disbeliefs, the weaknesses and the sufferings, the anxieties and the uncertainties through which every aspiring soul has to pass before he can come into the life of light and harmony. There is no other instance in the whole galaxy of Maratha poet-saints, barring perhaps Namdev, illustrating this human element which we find in Tukaram. It is said by Bahinabai, a poetess and disciple of Tukaram, that in him we find the culmination of the *Bhagwata-Dharma* or the *Bhakti* School which was founded by Dnyanadeva in the thirteenth century. The remark is certainly apt. It must be said, however, in agreement with Professor Ranade<sup>1</sup>, that if Dnyanadeva is a light that dazzles too much by its brilliance, Tukaram is an accommodative, steady and incremental light, which does not glitter too much but which soothes our vision by giving it what it needs. Born with the mission to 'serve as a kindly light' for the faltering humanity, Tukaram spent every moment of his life in realising God for himself and for others, and the terse and homely words of wise philosophy with which his psalms are richly strewn will be found on the lips of every Maratha, whether educated or uneducated. Here is a poet, personal to the core, the appeal of whose words is deep, direct and at the same time universal. He practised what he preached, or better in the words of St. Francis which also form the recurrent note of

<sup>1</sup> R. D. Ranade : *Mysticism in Maharashtra* (1933), p. 355.

Tukaram's songs, he was a good preacher because his deeds proclaimed him such. Tukaram is the son of the soil, who speaks the language of the people, the masses whom they instinctively understand. He is a typical Maratha in his love of simplicity and in his yearning for equality, and more so in his impatience with sanctimonious hypocrites. It is this sincerity and simplicity of his words and deeds that commands the respect of Christian scholars like Dr. Macnicol and Mr. Edwards and makes them explain, though in a futile manner, the parallelism between Christ and Tukaram, which could best be explained on the hypothesis of a common mystical experience. The fact is, as Professor Ranade points out that Tukaram was verily a citizen of the world, and for that matter, a citizen of the spiritual world who gave us a message which is all the more real because it was a definite echo of the majestic voice of God. In the words of Sir Alexander Grant, we have in Tukaram the culmination of 'intense personal religion' in Marathi poetry, bestowing upon it life eternal.

If Tukaram went one way, Ramdas went another. While the first called back the attention of men from irreligion to religion, the other raised upon the foundation of religious faith an edifice of national greatness. Born in 1608 A.D. Ramdas devoted the early years of his life to penance, and after seeing things for himself all over the country he settled on the banks of the Krishna in 1644 A.D. Ramdas came in contact with Shivaji, the founder of the Maratha Empire, somewhat late in the latter's life and continued to be in close touch with him right up to Shivaji's death in 1680, an event which was soon followed by the passing away of Ramdas himself in 1681, A.D. The outstanding poetical work of Ramdas is *Dasabodha*, also called *Grantharaja*, consisting of twenty chapters of ten sections each, with a total of 7,752 verses. It seems that originally *Dasabodha* contained only the first seven chapters forming a unit and additional ones were written as need arose. This work is the outcome of the fullest experience of the world by one who had attained to the Godhead in mystical life. It is prose both in style and in sentiment, but it is most highly trenchant in its estimate of worldly affairs. Of the remaining works of Ramdas, *Karunashtake* or the poems of pathos, *Manache Shloka* or verses addressed to the mind, and the *Ramayana* are the most important. The first shows in abundance of what a soft texture his mind was made. If *Dasabodha* shows the rigorous logic of Ramdas's intellect, the pathetic poems show the spontaneous overflow of his powerful emotions and the depths of his devotional heart. His verses addressed to the mind are trenchant *bons mots* which show keen observation of the world and are full also of the highest spiritual advice. His two attempts at *Ramayana*, both incomplete, which bear the stamp of his predecessor Ekanath, are a clear indication of the possible symbolic interpretation of the life's mission of Rama as a liberator of slaves from the oppression of a tyrant like Ravana. The miscellaneous poems of Ramdas covering a variety of topics and bearing witness to the remarkable breadth of his interests deserve our special attention as some of them have a definite autobiographical value. The most important of these are *Rama-Varadayini*

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Both Tukaram and Ramdas had a distinguished galaxy of disciples, some of whose literary activities must be briefly mentioned here. In Niloba and Bahinabai, two great disciples of Tukaram, we have two genuine poets who, along with some others, followed the traditions established by their Master, though none could reach the heights reached by Tukaram in expressing the personal element in poetry. Ramdas had a longer lineage of contemporary and descendant poets of whom Rami-Ramdas *alias* Shreshtha, his elder brother, who predeceased him only by three years was the most respected. His works entitled *Bhaktirahasya* and *Sugamopaya*, however, are un-Ramdas like both in matter and in manner and seem to follow closely the older school of pacifistic *Vedanta*. The same is the case with the pentad associated with Ramdas consisting of Jayaram Swami Vadagaonkar, Ranganatha Swami Nigadikar, Anandmurti Brahma-lankara and Keshav Swami Bhaganagarakar, who were all contemporaries of Ramdas but none like him. Kalyan Swami too, though the greatest of the disciples of Ramdas, will be remembered more as an ardent devotee than as a poet. Dinakara Gosavi of the Tisagaon *Math*, yet again another disciple of Ramdas, was a great poet but his work entitled *Swanubhava Dinakara* reveals the influence of past philosopher poets like Dnyaneshwara. Venabai (1628—1678 A.D.) of the Miraj *Math* was one of the female disciples of Ramdas, and the collection of her works, containing a *Ramayana* and *Sita Swayamvara* among other miscellaneous poems, is

undoubtedly the best in the sect of Ramdas. It has a peculiar tenderness and delicacy about it, natural with a poetess, and in point of sentiment and style Venabai comes very near the best in her class. Giridhara (1653 to 1729 A.D.) of the Bida *Math* who was a disciple of a disciple of Venabai, is one of the most prolific writers in Marathi with the authorship of some forty works, the most important being *Samartha Pratap*, an authentic chronicle of the life of Ramdas by an eye-witness. As Ramdas was a traveller throughout his life, his sect spread all over the country and it is not surprising that a branch of it developed in the district of Tanjore in South India. The Saraswati Mahala-Manuscript Library, founded by the Maratha kings of Tanjore, is rich in the literary works of the followers of Ramdas in the south, the most important being those by Meruswami and Madhavaswami. Both of these poets were disciples of the disciples of Ramdas, the former belonging to the Manyaragudi *Math*, and the latter to the Tiruvelundura *Math*, both in the vicinity of Tanjore. Meruswami's two major works, entitled *Bhimopadesh* and *Ramasohola*, together totalling to about 16,000 verses in the *ovi* metre, are encyclopaedic in nature and cover a variety of subjects like metaphysics, mythological legends, life of Ramdas, extracts from his writings, descriptions of pilgrimages, etc., with much repetition and no planning. Meruswami is a typically Ramdasian author in matter of looseness of construction and variety of subjects, but it is rather surprising that his euphuistic style is un-Ramdaslike and shows influence of Dnyanadeva and Mukteshwara. The other poet from the Tanjore group is Madhavaswami who combines in him two distinct legacies, one of Ekanath and the other of Ramdas. Unknown in Maharashtra proper, Madhavaswami is well-known to the South as a voluminous writer with a genius for epic poetry who has left behind him two epics, *viz.*, *Ramayan* and *Mahabharat*, one longer philosophical poem, *viz.*, *Yogavasisht*, and a dramatic narration in verse called *Prabodh-Chandroday* reminding one of Lamb's Tales from Shakespeare, all together totalling to more than a hundred thousand verses. Madhavaswami, who is supposed to be a contemporary of the King Shahaji of Tanjore, the son of Shivaji's step-brother Vyankoji, spent all his life in Tiruvelundura, a village on the banks of Kaveri, in Tamilnad. His sons Rama and Krishna, grandson Vasudeo, and grand-daughter-in-law Minakshiamma were all poets of a high order. In regard to Madhavaswami, like Ekanath, the art of poetry passed from generation to generation thereby enriching Marathi and its literature outside Maharashtra. Finally, we have a work called *Dasavishramadhama*, bearing the authorship of Atmarama, which gives the story of the sect of Ramdas in all its details. The narration in this huge though late work which is full of miracles about the life of Ramdas naturally has not the authenticity of Giridhara's *Samartha Pratapa*, and we should go to it not for history but for the traditions in the sect of Ramdas which it perfectly embodies.

Here ends the era of mystical literature of the poet-saints in Marathi and begins a new one of narrative poetry written mainly by learned poets, the foremost of whom is Waman Pandit, a contemporary of Tukaram and Ramdas. His major work, of course, is

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*Yathartha-Dipika*, a scholarly commentary on *Bhagwaḡita*, written with a view to interpreting correctly the meaning of the *Gita* by refuting in an outspoken manner the views of previous commentators like Dnyanadeva. The work, though full of erudition and pedantry, lacks miserably in the poetic element and is certainly not a memorial to the literary talent of Waman. Neither can it be found in his masterly renderings in Marathi of Sanskrit classics like *Nitishataka* of Bhartrihari, *Ganga-Lahari* of Jagannatha Pandit, and the *Gita*. For that we have to turn to his longer narrative poems dealing with the episodes in the life of Krishna as contained in the tenth chapter of *Bhagvata*. Here we find the poet Waman in his true element, pen-picturing under the cover of devotional sentiment, the amorous deeds, and naughtiness of the young Krishna with the *Gopis* or milk-maids, with a command over metre and language unknown in his earlier works. The remark is, no doubt, apt that if Dnyandeva is a master of the *ovi* form and Tukaram of the *abhang*, Waman can easily be taken as a master of the *Shlok* form, a vehicle of poetic expression which he borrowed from Sanskrit and handed over to the succeeding generations of Marathi poets. Here is new departure intended to secure variety of form and the poet deserves compliments for cutting new paths leading to fresh fields and pastures. This creative output of Waman is totally different, both in form and in merit, from his critical works like the exposition of the *Gita*, and it is precisely this reason which has led certain scholars to propound the theory of two different Wamans, one a critic and the other a poet, a theory which is supported by the fact that there are two different shrines of Waman. The hypothesis, however, does not rest on firm arguments and it would be better to await some new discoveries for deciding the matter finally.

The art of Waman Pandit was copied by a number of poets like Hari and Shamraj who were his direct disciples and Vitthal and Nagesh who were his successors, though of course none came near him so far as mastery over form and expression was concerned. The traditions established by Waman Pandit were, gradually gaining ground and bore fruit in the classic narrative of the marriage of Damayanti, a masterpiece of Raghunath Pandit, yet another poet from the district of Tanjore. Although the question of his identity is still in the balance, it seems highly probable that Raghunath Pandit was a prominent diplomat of his own times and was deputed by Shivaji as his political agent at Chandi-Chandavar in South India. In view of his scholarship Shivaji rightly entrusted to him the compilation of a Persian-Sanskrit glossary of political and administrative terminology, a work called *Rajya Vyavahara Kosha*, the first of its kind to be executed in India. This diplomat-cum-glossarist-cum-poet is the author of *Nalopakhyaṇa* or the story of Nala and Damayanti, written on the model of Sanskrit literary epic and based upon the *Naishadhacharita* of Shri Harsh. The theme of the poem originates from *Mahabharata* but is independently worked out by Raghunath Pandit with his penetrating insight into human character, wonderful grasp of situation, and power for graphic description. All this, in addition to the variety of metres employed and the fascinatingly ornate style, goes to make this narrative an immortal

piece of art among Marathi classics. It is a pity indeed that the question about the life and date of such a great poet should remain undecided even today. Coming back to Maharashtra proper, we find this classicized form of Marathi poetry developing well under the regime of King Shahu which gave us poets like Kacheshwar, Niranjan Madhav, Shamaraj and many more. Of these Kacheshwar, who had disciples in the Royal family including King Shahu himself, is the author of longer narrative poems like *Gajendramoksha* and *Sudama-Charitra* and is known for his homely and rhythmic style which made him very popular with the common reader. Kacheshwar, who died in 1731 A.D. left behind him an autobiography in *abhang* metre, a rarity in old Marathi literature. Niranjan Madhav, is yet another diplomat-cum-poet who had the patronage of Peshwa Bajirao, the Prime Minister of King Shahu. He is the author of a number of works the contents of which include a variety of subjects like philosophy, narratives devotional odes, biography, travels and metrics. As a diplomate, he travelled much and his graphic descriptions of the places of pilgrimage in India which speak of his keen observation and sense of humour are both instructive and interesting. The best of the poets is, however, Shamaraj whose narrative dealing with the marriage of Rukmini is almost a classic in Marathi literature. Shamaraj, like Raghunath Pandit, had before him the literary epic in Sanskrit as a model which he closely followed in dividing his poem into different parts or *sargas* and in giving detailed descriptions of men and women with their surroundings. The story is told by a host of poets in Marathi, and yet the fascinating style of Shamaraj coupled with his perfect understanding of the human mind gives his poem a freshness unknown before.

We cannot come to the culminating point of this school of learned poets without a brief mention of at least some of the authors belonging to the eighteenth century but not to the school referred to above. The foremost of these is Shridhar (1678—1729 A.D.) whose major works like *Rama-Vijay*, *Hari-Vijay* and *Pandav-Pratap*, dealing with the lives of Rama, Krishna and the Pandavs, respectively, have won for him great popularity with every class of readers in a measure unknown in respect of any other poet before. All his works are in the *ovi* metre, and although Shridhar wrote under the obvious influence of his great predecessor, namely Mukteshwar, yet the ease and simplicity of his style and sentiment made him better known and better loved than his superior model. If Shridhar is a poet, 'true to the kindred points of heaven and home', Krishna Dayarnav, his contemporary, is more elaborate in his famous commentary on the tenth chapter of *Bhagwata*, known as *Hari-Varada*. As the story goes, the work which runs to more than forty thousand verses in the *ovi* form was undertaken by the poet in his old age as a measure of relief from the agonies of a physical disease from which he was suffering, but was left incomplete on account of his death in the year 1740 A.D., and was brought to its close later by his disciple named Uttamashlok. *Hari-Varada* is a fine example of the art of uniting poetic beauty with philosophical gravity, and the author deserves our compliment for attempting successfully such a narrative with a universal appeal. Madhvamuni and Amritraya

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is yet another pair of poets, the first a master and the other his disciple, both known for their rhythmic songs and lyrics, devoted to ethical teachings, which stand unparalleled in Marathi literature. Amritraya, especially, popularised a form of poetry known as *katava*, which is influenced both in its matter and manner by Hindi poetry. This excels in sweet-sounding words, aptly placed with a rhythm about them, making the composition a great favourite with those who speak to the masses through the means of *kirtan*. Sohiro-banath from Goa and Mahipati from Gwalior are two more poets of these days whose devotional and mystical songs are pleasant both to the mind and to the ear, and have gone deep into the minds of their listeners on account of the mastery over form and expression that we find in them. The last of this group of poets in Jyoti-pantdada, also known as Maha-Bhagwata because of his commentary on the whole of *Bhagwata*. He resigned his high post in the administrative service of the *Peshwas* and devoted himself to the service of God. He is another curio in the history of Marathi literature, for he is known to have taken a vow to build one thousand temples of the God Vitthal whose devotee he was, but could not succeed in building more than seven hundred and fifty because of his death which took place in the year 1788 A.D.

**Moropant.**

Here we come to the summit of the trend of classical Marathi poetry, the culminating point being represented by Moropant (1729—1794 A.D.), undoubtedly the greatest of the poets of this school. Being well-versed in Sanskrit, Moropant spent most of his life as a sermoniser in Baramati, a place near Poona, and all his poetry for which he had, of course a natural aptitude, can be said to be the outcome of his profession. Being a poet with a genius for the epic form, he directed his literary powers towards rendering the greatest of the epics in Sanskrit into Marathi, his major output in this field being a complete *Mahabharat*, and *Krishnavijay* and *Harivamsh* from the *Bhagwata*. He is at his best in the *Mahabharat* which is unsurpassed by any other similar attempt in Marathi so far as the art of narration is concerned. A master of characterisation that he was, his portraits of the towering personalities in this great epic of *Mahabharat* are at once real and ideal, individualistic and typical. His style, too, is lively and vigorous, being at the same time poetical. Though not a poet-saint, Moropant cherished the traditions of the cult of *bhakti* or devotion to the extent that these served to motivate his writing. The best example of this is *kekavali*, a long devotional lyric, displaying both intellect and emotion. His different renderings of *Ramayan*, exhibiting the different facts of his compositive genius, are another illustration in point, showing his ardent devotion towards the life-story of God Rama. It must be said, however, that very often in his attempt to ornament his style elaborately with flowers of rhetoric and rhyme, Moropant verges on artificiality, making his writing unpalatable to the common reader. It is this fact combined with his highly Sanskritised style that denied to this great poet the very little of a poet from a certain school of critics. It has to be admitted, however, that Moropant, with all his shortcomings, is great both in his achievements and in his omissions. A host of followers of this *aryapati* or master of the

*arya* metre tried to imitate him and though some attained a tolerable mastery over his technique, none came near to him in depth and literary wisdom.

This brief account of old Marathi literature can be fittingly brought to a close by the mention of Mahipatiboa (1715-1790 A.D.) of Taharabada, a well-known biographer of most of the devotional poets in Marathi and a contemporary of Moropant. Himself belonging to the devotional school of poets, Mahipati took to the writing of biographies of the saints, a work which he executed very sincerely and arduously bringing out many collections of biographies like *Bhaktalilamrita* and others. A painstaking biographer that he was, Mahipati seems to have striven hard in order to collect the necessary facts in the life-stories of his subjects; but being a simple believing soul, with a mental make-up prone to devotion, he could not reach the mark of a true biographer, *viz.*, the capacity to discover the whole truth and nothing but the truth. As a devotional poet, however, Mahipati ranks high. Simple to the core his poetry shows that he had drunk deep of the writings of previous masters like Dnyanadev and Tukaram which in their turn have given Mahipati and his works a permanent place in the heart of every true Maratha.

The major portion of old Marathi literature is in the metrical form. It is convention that has made it so. The Mahanubhav authors did make a very good beginning in the thirteenth century by contributing to Marathi prose some of the excellent biographies ever written giving the memoirs of the founder of their sect *viz.*, Chakradhar. Poetry, however, soon overpowered prose and it is not until the eighteenth century that we can have any glimpse of the latter but for a few broken pieces scattered here and there. The eighteenth century which saw the glory of the Maratha power was ripe for composition in prose and got it in the form of *Bakhars* or chronicles of the Maratha rulers and their conquests, the form being adopted from the *Tawarikhs* or historical accounts in which the Persian literature is very rich. The Maratha rulers followed the practice after Muslims of engaging the services of historians whose duty it was to write down the life accounts of their forefathers on the strength of historical documents supplied to them. According to the late historian Mr. V. K. Rajawade, these chronicles can roughly be divided into three classes. The first of these is composed of the accounts written by contemporaries like Sabhasad's life of Shivaji, Krishnaji Shamrao's chronicle of Bhau Saheb, the hero of Panipat, and Raghunath Yadava's graphic description of the battle of Panipat. There is a good deal of authenticity in these accounts of historical events as given by contemporary chronicles though it must be said that they are given rather too much to imagination and exaggeration depriving their works of their historical value. Sohoni's history of the Peshwas and Ambekar's account of *Harivamsh* or the genealogy of the Patwardhan family both written in the beginning of the nineteenth century are typical examples of the second group

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of chronicles written mainly on the strength of oral accounts and legends with no historical value whatsoever. The third group consists of narrations based on previous accounts with a change here and there and is best illustrated by the chronicles of the Maratha rulers written in the beginning of the nineteenth century by the famous Malharrao Chitnis, historian and secretary to King Pratapsinha of Satara. Chitnis is certainly a painstaking author with a sense for history and his life of Shivaji written in seven chapters, described as 'voluminous' by Grant Duff is undoubtedly the best of his works. Hanumant Swami's chronicle of Ramdas written in 1793 A.D. may be classed in the same category. A curio among the chronicles may be mentioned here as it may interest the reader. It is in the form of an inscription the longest of its kind running into more than a hundred pages in print carved around the temple of Brihadishwara in Tanjore in the year 1803 A.D. and giving the history of the Maratha dynasty in Tanjore-Marathi which is naturally corrupt. These chronicles have very little historical value as most of them are full of inconsistencies, contradictions, anachronisms, legendary anecdotes, exaggeration and fanciful accounts combined with a wrong emphasis. All these together have resulted in turning them into pseudo-history or myths. It is very difficult to distinguish fact from fiction as embodied in these chronicles and it is exactly this reason which was responsible for depriving the History of the Marathas by Grant Duff of any historical truth for he depended entirely upon them. As literature, however, their value cannot be too highly praised. In matters of style, descriptive power, presentation of situations and understanding of the human mind both in its glory and in its distress, this poeticized history will stand comparison with any piece of epic poetry. Whatever their value as history these chronicles in prose are true works of art embodying the poetic mind probing deep into the past for its inspiration. Two more works in prose with literary merit need a mention here. One is a short auto-biography known for its candid and pithy narration written in about 1780 A.D. by Nana Phadnis, the famous diplomat. The other work is known as *Adnya-patra* or Document of Commandments written in 1716 A.D. and dealing with the theme of political diplomacy at length. It is assigned to Ramachandrapant Amatya, but the question of its authorship is a debatable one. Then again some of the political dispatches exchanged during this century between the Maratha rulers and their ambassadors or generals are really excellent specimens of powerful prose; but it is unconventional to describe them as literature and hence our silence about their splendour.

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Here we come to the end of the classical literature in old Marathi written mainly by the educated for the educated, with little or no appeal to the vast majority of the illiterate peasantry. But there has always existed a class of composition only partially reduced to writing, which can fitly be called as literature by, of and for the people. *Lawani* and *powada* are the two forms of popular poetry, meant for the masses, in which old Marathi is quite rich. Of these the *powada* or the ballad is a much earlier creation, the first two ballads being composed by Agindas and Tulsidas (both contem-

poraries), dating back to the days of Shivaji the great. The first is a vivid account of the thrilling encounter of Shivaji with Afzulkhan, the Bijapuri general, while the other is a poetic description of the famous escalade of Sinhgad, a fort near Poona, by Tanaji Malusare, the right hand man of Shivaji. Such heroic deeds of the brave to be listened to by the brave only, as Tulsidas says, formed the subject of a number of ballads composed during the last decades of the Maratha rule, the ripest hour for such compositions. The most fascinating of these are one by Rama Satava on the battle of Panipat, another by Lahari Mukund on the tragic death of Narayanrao Peshwa, a third one on the glory of Nana Phadnis by Bala Bahiru and many more by popular bards like Ram Joshi and Prabhakar depicting the glorious past of Maharashtra. If the ballad is one aspect of gallantry, *lawani* is another. It is a vulgar love-song with a sensuous appeal and is usually chanted during the festival of *Holi*. *Lawani*, like the ballad, flourished during the decline of the Marathas and became very popular in the hands of its masters like Prabhakar, Honaji-Bala, Saganbhau, Gangu Haibati, Anant-Phandi, Motiram, Parashuram and a host of others with Ram Joshi to top the list. This *Shahir* or ballad-poet of Sholapur aptly calls himself the Prince amongst bards, for it was he who through his own classics in this sphere of literary art won for the *lawani* the recognition of the intellectual bourgeois, which it fully deserved. The *lawani* and *powada* must be said to be complementary to each other inasmuch as they depict the heroic and the amorous deeds of the Maratha warrior, which are two aspects of one and the same basic emotion, *viz.*, enthusiasm or gusto. As with every warlike race, so with the Marathas the feelings of the commoners have taken shape in these two types of popular poetry which, however rude and coarse in its expression and manner, is the genuine embodiment of national enthusiasm and is dear to every son of the soil. It is interesting to note that the class of bards who composed these unwritten lays, first published through the ceaseless efforts of the late Mr. Acworth of the Anthropological Society of Bombay, is composed of both Brahmins and non-Brahmins, Hindus and Muslims, the cultured and the unrefined, who together formed a cult of the devotees of the Goddess Amba-Bhawani. With their records of victory and defeat, of deeds heroic and amorous, of intrigues in war and love, of their buoyancy on the field and in the parlour, the *powada* and the *lawani* preserve the national memories of Maharashtra. As the late Mr. Acworth says, the humble *gondhali* or the rustic bard still travels over the plains of the Deccan and to the rapt and excited audiences, he sings of the great days when the spear of the Maratha triumphed, but which are no more.

It was believed until recently that Marathi literature began with the works of Dnyaneshwara and the literature produced during the period between Dnyaneshwara and Moropant was spoken of as old Marathi literature. This belief received a rude shock when the rich literature of the Mahanubhavas, which for more than seven

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\*This portion is contributed by Prof. A. K. Priyolkar, Bombay.

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centuries had remained inaccessible to others in a code script, was decoded and rendered in ordinary Devanagari for the benefit of the general reader. However, the popular view of the scope and extent of old Marathi literature is still partial and incomplete, as the Marathi public is still largely in the dark about yet another section of this literature. This consists of the Marathi literature produced in India by the European Missionaries during the sixteenth and seventeenth centuries as an integral part of their proselytising activities. It is unfortunate that this literature is today on the way to complete extinction. Only a rare copy or two of the works of these missionaries are today found scattered widely over different libraries in India and Europe, either in the manuscript form or in editions printed in the seventeenth century.

A fresh edition of the *Christian Purana* by Fr. Stephens, a work of outstanding merit forming part of this literature, was published early in the current century. But as the text was printed in the Roman script, only a limited number of Marathi readers could take advantage of the new edition. Another edition of the same work, giving a Marathi transliteration of the text prepared by Prof. S. P. Bandelu, was published in 1956 by *Prasad Prakashan*, Poona. I, brought out in 1956 a fresh edition of another work, *Santo Antonichu jivitwa-Katha* (Life of St. Anthony) by Fr. Antonio Saldanha, which had been originally published in 1955. The new edition contains a Devanagari transliteration of the text and was reprinted in 1965.

It would be helpful for a correct understanding of the nature and spirit of this literature if we refer briefly to the circumstances under which it came into being. It is interesting to speculate on the different linguistic media utilised as means of communication by foreigners during different stages of their contact with India. There is reason to believe that Arabic served as the earliest medium used for this purpose. Arabic was well-known to the Spaniards and the Portuguese as their countries had been under Arab domination for centuries. In fact a host of words of Arabic origin have become an integral part of the vocabulary of their language. Indians too were intimately acquainted with the Arabs and their language from ancient times. "For many centuries previous to the discovery of the Cape of Good Hope, they (Arabians) were the chief traders in the East; and the commodities of India flowed into Europe by the way of Egypt and Syria, almost solely through their hands. Their commercial settlements skirted the Indian Coasts: their transactions with the Gentoos were extensive; and their language found its way where even their arms and their religion had made no impression." The designation Arabian Sea applied to the ocean adjoining the west coast of India bears ample testimony to the prominent role which the Arabs played in India's trade and commerce. Contemporary evidence of the use of Arabic as a medium of intercourse between the Portuguese and Indians can easily be collected. In the *Coloquios dos Simples e Drogas* by

Dr. Garcias da Orta (1490—1570), which was printed in Goa in 1563, there is evidence of the author's acquaintance with Arabic. According to the Portuguese historian Faria de Souza, Vasco de Gama utilised the services of Meen Zeid as an interpreter. It was only at a later stage, after the Portuguese had secured a firm foothold in India, that Portuguese came to be studied by Indians. It continued to obtain precedence among European languages for a long time and was used as a means of communication with Europeans who followed the Portuguese, somewhat in the same manner as English is used today. The main reason which led the foreigners to seek an intimate acquaintance with Indian languages, and eventually to contribute to their growth, was not so much trade as religion. It is said that when Vasco de Gama reached Calicut with his party, two Muslims who were well-versed in Castellano language accosted them as follows: "*Al diablo que te doo; quem traxo aqual?*" (Oh Devil! Who brought you here?) They replied: "*Vimos buscar Christaos e especiaria*" (We have come in search of Christians and spices). This episode brings out strikingly the twofold quest which had brought the Portuguese to India. As will presently be seen, while for their quest for spices a knowledge of Arabic sufficed, their quest for Christians eventually led them to study the Indian languages.

The religious persecution of the Hindus with a view to driving them into the Christian fold was initiated at a very early stage of the Portuguese rule in India. When the Portuguese first came to Goa, it was groaning under the oppressive rule of the local representatives of Yusuf Adil Shah. This is borne out by contemporary sources like the *Lendas da India* by Gaspar Correa, who worked as secretary to Afonso de Albuquerque, and works like *Comentarios de Afonso de Albuquerque* and *Cartas de Albuquerque*. The Portuguese succeeded in securing a foothold in Goa at the invitation and with the active co-operation of the Hindu population of Goa. Captain Timoja, who figured prominently as an intermediary between the Portuguese and the people in this episode, had entertained hopes that the Portuguese would eventually return to their homes after liberating the people from the oppressive regime, and that they would at worst claim payment of an annual remittance as a tribute. As is well-known, history belied these hopes. Nevertheless, it was to be expected that at least in recognition of the services rendered by the Hindu population, their new Portuguese rulers would treat them humanely and with tolerance towards their religion and culture. It is popularly believed that these expectations continued to be fulfilled during the lifetime of Albuquerque. There is, however, evidence to throw doubt on the truth of this belief. A letter addressed from Cochin on the 15th January, 1515 by Andre Corsali of Florence to Giuliano de Medicis mentions the destruction by the Portuguese of an image from an ancient Hindu temple in Divar, an island in the vicinity of Goa, which is described as a superb specimen of Hindu sculpture. This incident took place during Albuquerque's lifetime, as he is known to have died in Goa on the 15th December, 1515. It may of course be pleaded in favour of Albuquerque that he might not have been directly implicated in

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this act of vandalism or that it might have occurred without his knowledge. In any case, there is no doubt that systematic persecution of the Hindu population of Goa was in full swing as early as in the year 1541. Identical treatment was also meted to the Hindu population of places in North Konkan like Elephanta, Thana, Karanja and Bombay. Salsette and Bardez, in the present Goa territory, also became victims of the same policy, as soon as they came under the Portuguese rule. The conditions prevailing during these early periods of the history of Christian proselytisation in India have been forcefully described in the following words, by Mr. J. H. Cunha Rivara, who was at one time the Secretary General to the Goa Government: "In the first fury of the conquest, the Hindu temples were destroyed, all the emblems of their worship were reduced to dust, and all the books written in the vernacular language burnt, as proved or suspected of containing the precepts and doctrine of idolatry."

It will be seen that destruction of all vernacular literature as "proved or suspected of containing the precepts and doctrine of idolatry" formed a prominent feature of this campaign against Hindu religion. Among the official records at the *Torre do Tombo* in Lisbon is preserved a letter from D. Fr. Joao de Albuquerque, the first Bishop of Goa, written from Goa on the 28th November, 1548. In this the writer gives an interesting account of his conscientious efforts to collect Hindu literature with the object of destroying it and describes how he refused to honour a message from the Governor of Goa himself, asking him to return some books to their owners. It is clear, therefore, that the attitude of the early Portuguese to Indian languages and literature during this early phase of their missionary activities was one of the undisguised antagonism.

It is not necessary to trace the progress of this violent missionary campaign which resulted in converting thousands of Hindus. Persuasion however played only a minor role in this campaign, and as was to be expected, its success was more apparent in the quantity of converts rather than the quality of their devotion to their new faith. The following remarks of Dr. Antonio de Noronha, a former judge of the Goa High Court, should prove relevant in this connection.

"It is now known how the conversion was so rapid and so extensive; some, from fear of physical pain, others through moral cowardice; many as they would not overcome the love for their native land from which they would otherwise be expelled; not a few that they might not lose their property and interests; some with eyes on lucrative posts and almost none from conviction. Conviction and faith, these were to come later, when they would be grossly beaten with stripes."

It is not surprising that persons who were thus forcibly driven into the Christian fold should for years continue to be Christians only in name. Behind an outward pretence of practising Christianity,

they held fast to the Hindu belief and practices. This deplorable state of things came to be the main concern of the Inquisition whose establishment in Goa in 1560 must be considered as a major land-mark in the history of Christian proselytisation in India. The Inquisition applied to the recent converts from Hinduism in Goa well-tried methods which they had evolved in Europe to deal with similar manifestations among persons who had been converted from the Jewish faith. Persons suspected of leanings towards their old religion were clapped in prisons and as a last resort burnt at stake in the *Auto de Fe*. It was, however, soon clear to thinking minds that the methods of the Inquisition had severe limitations. Mere force and coercion could not go far in weaning people away from the religion of their forefathers; and unless they were supplemented by persuasion, Christianity was unlikely to strike deep roots in India. Persuasion necessarily implied a reorientation in the attitude to native languages and literature. It was, however, not before 1585 that these wiser counsels prevailed. Beginnings of this new orientation may be seen in the following directive of the Third Goan Council which visualises the utilisation of native languages for the work of indoctrinating the converts into their new faith: "This assembly of Bishops (*Concilio*) orders that a text book of Christian Doctrine shall be prepared in Portuguese language which shall generally be taught in all parts of India, so as to maintain conformity between all, and that this shall be translated in the languages of those lands where conversion takes place and shall be taught therein. In the same manner shall be prepared a brief Catechism in conformity with *Catechismo Tridentino* adapted to the nations of these parts."

It may be remarked here that Fr. Thomas Stephens appears to have undertaken the work of preparing a book of Catechism in the spoken dialect of Goa in pursuance of the foregoing directive of the council. We find reference to an earlier booklet on Catechism written in Goan language, in a letter written from Goa by Luis Frois on the 1st December, 1561. But no copy of this booklet exists; nor is its existence confirmed by any other contemporary evidence.

This new orientation in the policy towards Indian language may be said to have created conditions which resulted in the development of a rich Christian literature in Marathi language. The main objectives which this literature was meant to serve would be obvious in the light of the foregoing discussion. On the one hand this literature aimed at a popular presentation of doctrines of Christian religion, mainly through accounts of the life and work of its founder and other saints, and at providing manuals to serve as aids for the daily practice of the new faith; on the other hand, it aimed at weaning away the converts from their old faith by attacking and ridiculing forcefully the tenets of Hindu religion and the Gods of Hindu Pantheon. An effort was to be made to make this literature as attractive in its literary form as to compare favourably with the old Marathi classics which were associated with Hinduism and which the new literature was intended to replace.

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Another important factor which promoted the rapid growth of this literature was the advent of the printing press in India at about the same time. The beginning of the art of printing in India dates from the year 1556. On the 6th September of that year, a printer named Juan de Bustamante came to Goa and we find references to his having printed some papers on "*Conclusoes Philosophicas*" in his press soon thereafter. So far as is known at present the first book to have been printed in this press was the *Doutrina Crista* by S. Francis Xavier.

A remarkable feature of the Christian Marathi literature of this period is that it is uniformly written in the Roman script. It was usual at this time to use the Devanagari or Kannada script for writing Marathi. It is interesting to examine the possible reasons for this departure from the current practice. An obvious reason which suggests itself is the convenience of printing. But it appears not improbable that subtler motives were also in operation. There seems to be much to be said in favour of a view recently advanced by some Christian scholars who suggest that one such reason might be a desire to keep the new converts immune from the influence of Hindu literature. Support to this view may be found by analogy with a more recent proposal made in the same spirit. In a circular supporting "the general application of Roman letters to the languages of the East" issued from Calcutta in 1834, by Messrs. W. Yates, W. H. Pearce, C. E. Trevelyan and J. Thomas, the writers mention the following as one of the advantages to be derived from this process of Romanisation: "All the existing Muhammadan and Hindu literature will gradually sink into disuse, with exception of such portions of it as are worthy of being turned into the new letters."

There is evidence to show that Fr. Stephens himself was keen on preparing types of the Devanagari script and probably wished to bring out the 1616 Edition of his *Christian Purana* in that script. From a letter addressed by him to the head of the Society of Jesus on December 7, 1608, which has recently been available, it appears that he had overcome the technical difficulties involved in this project and its accomplishment depended on approval of his superiors. In this letter he wrote :

"....For many years I have strongly desired to see in this Province some books printed in the language and alphabet of the land....And this could not be achieved for two reasons: The first because it looked impossible to cast so many matrices amounting to six hundred, whilst the characters are syllables and not alphabets as our 24 are in Europe. The other because this holy curiosity could not be put into execution, without the order and approval of the Provincial. The first difficulty has its remedy in this, that these moulds can be reduced to two hundred. The second will vanish, if your Paternity thought it fit to write to the Father Provincial that he may do it if he feels that it will be for the greater glory of God, and edification and benefit of this Christianity."

It is clear that "the alphabet of the land" referred to in this extract is the Devanagari alphabet. From the fact that the *Christian Purana* was eventually printed in the Roman script, it appears that Fr. Stephens failed to secure the approval of his superiors.

It is proposed to present in the following paragraphs a bird's eye view of the whole extent of this Christian literature of the 16th and 17th centuries, by giving a brief account of the life and work of each of the prominent authors who are known to have contributed to it. It may be remarked, however, that even a beginning towards intensive research in this field yet remains to be made ; and the present account therefore must needs be incomplete and somewhat fragmentary.

Fr. Thomas Stephens was an Englishman born in 1549. He was educated in Rome and came to India from Portugal. He was appointed rector of the Jesuit College in Salsette (Goa), which was originally situated in Margaon but was in 1606 moved to Rachol. He died at Rachol in 1619 after spending forty years of his life in company of Brahmin converts to Christianity.

His *Doutrina Crista* to which we have already referred, appears to be the translation of a work in Portuguese on the same subject by Padre Marcos Jorge. The book is written in the spoken dialect current in Goa and not in the literary language of Goa. The intention was apparently to enable its use by converts from lower castes who had little acquaintance with the literary language. He describes the language of this book as "*Lingoa Bramana Canarina*". There is considerable diversity between the forms of dialect spoken by the different castes in Goa, and he selected that spoken by Brahmans of Salsette as the standard. This work was printed posthumously in 1622 in the press attached to the Rachol College. An excellent facsimile edition of this book has been recently published by the Colonial Office of the Portuguese government ; it was carefully edited by Dr. Mariano Saldanha, sometime professor of Sanskrit at the University of Lisbon.

I have given a Devanagari transliteration of the text of this work in a recent edition published by the Poona University (1966), which also contains an Introduction, Notes and an *Index Verborum*.

Stephen's claim to a place among the immortals of the Marathi literature, however, rests on his classical presentation of the Biblical story in Marathi verse. A certificate from the Inquisition permitting the publication of this work describes it as "*Discurso sobre a vinda do Salvador ao Mundo*" (a Dissertation on the Coming of the Saviour to the World). A graphic account of the circumstances which led the author to write the book is given in the book at an early stage. According to this the book was written in response to a general demand voiced by a Brahman convert from Salsette. This convert is described as having approached the priest at the end of a discussion on the author's *Doutrina Crista* and addressed him as follows: "The *Doutrina Crista* which we are taught is no doubt of great value for an understanding of the nature of God. But it is hard for the converts to forget stories in their old *Puranas*

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*Zi zi hy doutrine barauy niquy Carauissy Pattha  
 hiye loqui Deaueyu parama vollaghy Paramesuarachy (131)*

2

*Ha motta abhiprauo zi mhanne Tumi tari varilli  
 maguili puranneTari pratipustaque ama caranne  
 Caissi nacarity tumi (143)*

3

*Ya passoniya zi ata Gentiyanchea puranna catha  
 Nauea Christauanchea chita Attauaty degha (144)*

4

*Zari Maratthiye bhassechi cahi Xastra puranne honti  
 ama tithai Tari locacha manorathu pai Purna honta (145)*

This passage is indeed very revealing as an indication of the conditions in which the Christian literature of this period came to be written. It brings out forcefully how even those who had brought themselves to for sake their religion continued to remain deeply attached to their language and literature. Fr. Stephen's work was born out of a recognition of this fact. He completed his book in 1614. Its first edition appeared in 1616, the second in 1649 and the third in 1654. But not a single copy forming part of these editions is available today anywhere in the world. The edition published at Mangalore by Joseph L. Saldanha in 1907 was prepared from manuscript copies.

Among the Christians in Goa, Fr. Stephens's *Purana* is popularly known as *Konkani Purana*. There is however little room for doubt that the language of the *Purana* is Marathi and not *Konkani*. This belief however has been so common that even a savant of Dr. Jerson da Cunha's eminence appears to have been influenced by it and has tried to rationalise it as follows: "Stephens's *Purana* has more interest in it as a specimen of classical Konkani which it seems was once spoken, but became in time confined to sacred or religious purposes. The Konkani now spoken differs considerably from that used even at present day by priests in their sermons. It appears to be an intermediate stage between the *Puranic* and current language. On this ground one may divide Konkani into those two dialects into which have from time immemorial been split up the more ancient tongues, *viz.*, hieratic and demotic, the former employed in worship, and the latter in the common speech of the people."

These efforts to prop up a popular error by the invention of a Classical Konkani are, however, futile in the face of explicit references by the author himself to the language he has used as Marathi.

We have already quoted a passage which refers to a demand for a *Purana* in Marathi language. In the preface to his work, the author explicitly states that the book is written entirely in Marathi (*he sarva Maratthiye Bhassena lihile ahe*). The text also contains another magnificent passage devoted to full throated praise of the beauties of Marathi language. There can be little doubt that what Dr. Cunha describes as "*Hieratic Konkani*" is identical with the language used by Dnyaneshwar, Ekanath and Mukteshwar.

It must be remembered that Stephens's work was modelled on works of an earlier date which had already reached the status of classics in his time. The form of language is therefore not strictly comparable to the form used by his own contemporaries in Marathi-speaking areas. Failure to appreciate this has resulted in scholars like late V. K. Rajwade condemning Stephens for not using a pure form of language. Stephens's language does in fact bear a remarkable resemblance to the form of language of older classics as seen in manuscripts which have escaped intensive modernisation. An appearance of incorrect forms has also its origin in the limitations of the Roman script in which the available edition is written. I have had occasion to examine this last point at some length in a *Foreword* contributed to a Devanagari transliteration of Stephens's *Purana* prepared by Fr. Miranda.

The third known work of Fr. Stephens is a grammar of the dialect spoken in Goa, published under the title *Arte da Lingua Canarina* (Art of Canarina Language). This was primarily intended for use of European missionaries working among the people of Goa. For some time it continued to exist in a manuscript form but was subsequently revised and enlarged by the Jesuit Padre Diogo Ribeiro and published at Rachol in 1640. A second edition was published by Dr. Cunha Rivara in Goa in 1858. Elsewhere I have given a fuller account of this book for the benefit of the Marathi reader.

Fr. Thomas Stephens, who met with signal success in his mission to introduce the Marathi reader to Christ and Christianity, does not appear to have made a systematic attempt to advance the complementary objective of pointing out the error of the Hindu ways. This aspect of the missionary ideal has received great emphasis in the work of Fr. Etienne de La Croix, who succeeded Fr. Stephens as rector of the Jesuit College at Rachol.

Fr. Croix was born at St. Pierre du Bosguerard (Eure) in 1579. He entered the society of Jesus in 1599 and came to India in 1602. He was appointed at first as *Pae dos Christaos* (Master of Novices) and later as the Director of the Jesuit College at Rachol. He achieved a great reputation for his mastery of Indian languages. In course of an account of his travels written about the year 1621, Fr. Alex Rhodes refers to Fr. Croix in the following terms :—

"I had the great pleasure of meeting R. P. Etienne Crucius. He has perfectly mastered the two languages of that country, the Canarine (Konkani) which is in popular use and the Maraste language (Marathi) which has the same position as Latin enjoys

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amongst us. These languages he speaks better than the natives themselves and has published many books in either of these languages which are highly praised by all."

He died in Goa on the 24th September, 1643.

The subject-matter of his major work is the life of St. Peter. It was printed at the *Casa Professa de Jesus* in Goa in 1634 and published under the title *Discurso Sobre a vida do Aspotolo Sam Pedro* (Dissertation on the life of the apostle St. Peter). It is described as written in verse in *Lingoa bramana Marasta*. I have published a poem on the Crucifixion of Christ written during this period by an unknown missionary author. In the introductory note added to this poem I have stated the grounds which seem to indicate that this poem too might have come from the pen of Fr. Croix.

As is well-known, St. Peter was one of the twelve apostles of Christ. He is believed to have been responsible for spreading Christianity among the gentiles of Antioch and other places. Fr. Croix imagines St. Peter as using his eloquence to persuade the gentiles of Western India to abandon their false Gods. With this end in view he refutes Hindu belief with great vehemence and pours ridicule on Hindu deities like Vishnu, Mahesh, Ganesh and Tulsi and the stories connected with these deities. The work is divided into three *Puranas*, comprising in the aggregate about 12,000 *ovis*. While it cannot rank with Stephens's *Purana* for its poetic value or felicity of expression, it presents a comparatively fuller picture of the contemporary social conditions, and in particular of the Hindu religious belief then current. It is also useful to students of the history of Marathi literature as it contains valuable reference to the popular Hindu classics of the time, such as *Yoga-vashishtha*, *Ashwamedha*, *Bhagwat*, etc. I have given a more detailed account of this work in another place (*The Journal of the University of Bombay*, Vol. XXIX, Part 2, September 1960).

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Fr. Antonio de Saldanha may appropriately be described as the next representative of the school to which Stephens and Croix belonged. He was born in Africa and was the son of a Portuguese father and an Italian mother. He arrived in India in 1615 at the age of sixteen and appears to have succeeded Croix as Rector of the Rachol College. He has written an account of the life of the Christian saint St. Anthony of Padua and the miracles worked by him. The book consists of two parts, the first part written in prose in the spoken language of Goa (*Lingua de terra corrente*) and the second part in the *ovi* form of verse in Marathi. In an edition published in 1963 I have reprinted the text of the first part, which bears the title *Sancto Antonichi Acharya* ('The Miracles of Saint Anthony'), in the Roman script, and added an Introduction in English and a Glossary. A new edition of the second part, which bears the title *Sancto Antonichi Jivitwa-Katha* (Life of Saint Anthony), was also published earlier (1956). In this I have given a Marathi transliteration of the text together with an Introduction, Notes and an Index. This work was printed at the Rachol College

in 1655. Another of his books which bears the title *Fruitos de Arvore de Vida* (Fruit of the Tree of Life) yet remains to be printed. This too is written in two parts, the first in prose in spoken dialect and the second in Marathi verse. He died at Rachol (Goa) in 1663.

Some years ago, I learnt that a work bearing the title *Sarveshwaracha Dnyanopadesha* written in Marathi in the Devanagari script, was available at the School of Oriental and African Studies (London) and obtained a microfilm copy of the work. It was not then possible to establish the identity of the author. Recently during a visit to Goa, I was informed by Prof. Pandurang Pissurlencar that in Portugal he had come across a reference to a "Marathi Catechism composed by Fr. Simao Gomes, of the company of Jesus, written in gentile characters" ("*Cathechismo Marastta Composto pelo Padre Simao Gomes, da Companhia de Jesu em caracteres gentilicos*"); and I was convinced on further enquiries that this was a reference to the "*Sarveshwaracha Dnyanopadesha*." In reply to my enquiries, Fr. Joseph Wicki, a well-known Jesuit research worker of Rome, furnished the following information regarding Fr. Simao Gomes: "He was born at Vermelha (Portugal) in 1647 and entered the Society of Jesus in Goa in 1661. He worked for many years as a Parish Priest at Salsette (Goa) and attained proficiency in the local language of Salsette. In 1709 he established a Christian mission in Dessu (the Deccan region of Maharashtra). He died at Rachol (Goa) in 1722". The work referred to above consists of 180 Folios, i.e. 360 pages, and is written in Marathi prose. It has not so far been published. While most of the other contemporary Christian literature is written in the Roman script, this is written in the Devanagari script. The reason for the departure from the general practice in this case probably was that the work was meant for the use of the Marathi-speaking people of Deccan Maharashtra.

According to the information contained in the *Biblioteca Lusitana* the Portuguese Father Joao de S. Mathias has translated Cardinal Bellarmine's "*Symbolo de Fe*" in 2,000 verses and written a Life of Christ in the form of a *Purana*. Neither of his works seems to be at present extant.

We also find frequent references to works on Crucifixion of Christ by different authors. I have three others in my collection.

According to the *Biblioteca Lusitana*, the Franciscan Fr. Gaspar de S. Miguel has written a poem of 3,000 verses on the Crucifixion. There is also a reference to a book called *Viveka-Mala* by the same author comprising 6,000 *ovis*. A specimen of his Marathi style may be seen in the laudatory verses. He has added to Stephens's Christian *Purana*. He is also known to have prepared a dictionary of the Canarin Language, a book of grammar and some other religious pamphlets. However no copies of any of these works are at present available.

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The most prominent among writers who have written solely in the spoken dialect was Fr. Diogo Ribeiro (1560—1633). He revised Stephens's grammar of the Kanarim and prepared a vocabulary of the same language, a manuscript copy of which is available in Goa. His work on *Explanation of Christian Doctrine* in the same language was printed at Rachol in 1632. A copy of this is available in Portugal.

Fr. Minguel d' Almeida is another important writer of this class. Born at Gouvea (Portugal) he entered the Society of Jesus in 1624 at the age of sixteen. A copy of the third volume of his work which he has called *Jardim dos Pastores* (Garden of shepherds) in Canarim language is available in the *Biblioteca Nacional* in Goa. The Rev. H. Hosten, S. J., succeeded in obtaining a copy of the first volume from Padre Conego Francisco Xavier Vaz of Anjuna, Goa, and he has described it at some length in the *Examiner*. This volume is called *Jardim dos Pastores e Pasto de Almas* (Garden of shepherds and the food of soul). It was printed at St. Paul's College in Goa in 1658 and contained 557 pages. My efforts to consult this volume proved unsuccessful as it could not be traced in the collection of the late Padre Vaz at his home. Fr. Minguel d' Almeida is known to have written some other works also. According to the *Biblioteca Lusitana* by Barbosa Machado he was also responsible for enlarging the *Vocabulario da Lingua Canarina* by Fr. Diogo Ribeiro. He died in Salsette according to some in 1683 and according to others in 1687.

The last among the available books of an Indian language printed in the Jesuit Press in the Goa in the seventeenth century is the *Soliloquios Divinos* by Padre Joao de Pedrosa. It was printed in 1660 in the press of St. Paul's College. This is a translation in *lingua bramana* of a book by Fr. Bernardino Villegas written in Castellano language. The author was born in Coimbra, entered the Society of Jesus in 1632 at the age of sixteen and was for some time rector of Rachol College. He died in Goa on the 10th May 1672. Though this was the last book in an Indian language to be published in Goa, two other books were published there subsequently in 1669 and 1674, respectively.

## CHAPTER 2.

## Marathi.

WRITERS IN THE  
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We have traced the background against which there grew an intense literary activity in both the spoken and literary language of Goa in the later half of the sixteenth and the first half of the seventeenth century. *Sarveshwaracha Dnyanopadesha* was written in the eighteenth century for the use of the people of the Deccan region of Maharashtra. It will not be out of place to explain here the causes of this phenomenon. On the one hand, demand for this kind of literature from the new converts was now much less pressing, as the older generation who were brought up in Hindu tradition had passed away, and the new generation, the educated section of which had received a grounding in Portuguese and Latin, had taken their place. On the other hand, the new generation of foreign clergy were not fired with the same missionary zeal and unswerving devotion to duty as their predecessors and were incapable of the effort and self-discipline necessary for mastering a foreign tongue well enough to add to its literature. Indeed, the morale of foreign clergy at this time seems to have reached very low levels. The Franciscans were sunk in the mire of easy and immoral living, while much of the energy of the Jesuits was being devoted to enriching themselves by trade and other means. Also in course of time there grew a struggle for power between the foreign clergy and the clergy of Indian origin. The Indian clergy had an initial advantage in their deeper knowledge of Indian language which both the Viceroy and Archbishop regarded as an essential qualification for church dignitaries in India. The Indian clergy were also known to live purer lives. The Franciscans who had a vested interest in the positions in the church in Bardez, opposed tooth and nail a decision that the indigenous clergy should be appointed to the positions of responsibility in the church. It was natural that in order to check the growing power of the Indian clergy, the foreigners should strike at the main factor which gave a decided advantage, *viz.*, the importance attached to Indian languages. They succeeded in bringing pressure on the authorities at Rome and Portugal by means fair and foul and thus was ushered in the notorious decree of 1684 which aimed at eradication of indigenous languages from Portuguese dominion in India. It was laid down that the peoples of these dominions should cease using any language other than Portuguese in speech or writing and it was intended that within a period of three years Portuguese should replace every Indian Language. It is easy to see how this decree suited the foreign clergy. They were absolved from the responsibility of

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**CHAPTER 2.** learning Indian languages and the influence of their Indian rivals was lowered. As was expected, the decree failed miserably in its objective of rooting out the spoken dialect from Goa. The spoken dialect was imbibed with the mother's milk and no special effort was needed to learn it; in fact, it was impossible to unlearn it. It was folly to expect that Portuguese would replace the spoken medium in all strata of society. But the decree did succeed in making the Indian Christian population of Goa strangers to their literary language. Unlike the spoken dialect the literary medium had to be learnt. By abolishing all opportunities to learn it and making its study an offence, it was possible to make the Goan Christians forsake it. This was how it happened that in course of time the Indian Christian population of Goa were not only rendered incapable of producing new classics like those of Stephens and Croix, but they found themselves in the unfortunate position of being unable to read and understand the classics which were their peculiar heritage.

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The practice of reading passages from the *Marathi Christian Purana* in the churches of Goa ceased in 1776, when it was forbidden by the Archbishop of Goa, D. Francisco da Assuncao.

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In the preceding paragraphs we have given an account of the beginning and end of Marathi literary activity among Christians in South Konkan. It will be useful to supplement it with a passing reference to similar literature produced in Northern parts of Konkan. The available literature of this kind comprises two books on grammar, a vocabulary and a *Purana*. As contrasted with the literature described above, a peculiar feature of this literature is that it is written not in the standard form of Marathi used by authors like Dnyaneshwar and Ekanath, but in the form of Marathi which was at that time current in Bombay, Bassein and neighbouring places. One of the books on grammar is called *Gramatica Marastta*; its first edition appeared in Rome in 1778 and the second in Lisbon in 1805. The second remained in the manuscript form until it was published in Goa in 1858 by Dr. Cunha Rivara under the title *Arte Canarine Na Lingua de Norte*. The vocabulary has not so far been printed; but a copy exists in the collection of the School of Oriental Studies in London. The *Purana* presents the life of Christ in 36 cantos and in the course of the main narrative are inserted exhortations to Christians to give up Hindu practices. The authorship of this *Purana* is popularly ascribed to Francisco Vaz de Guimaraes. But recent researches have proved that no person of this name ever came to India. The *Purana* was originally in the Roman script; but a transliteration in Devanagari was prepared by Mr. T. M. Carvalho and published in 1923.

It is hoped that this brief review of the Christian literature in Marathi and its dialects should serve to present a broad idea of its scope and extent. The importance of a study of this literature need hardly be emphasised. It is to be expected that with the present growing awareness of his cultural background the Indian Christian in the Maharashtra will soon find himself adequately

equipped to turn to it for religious inspiration. But it should also prove of great interest on other than religious considerations. Its value for the student of the history of this period is obvious. Our study of old Marathi literature must necessarily remain incomplete until this Christian literature is also brought within its scope. And for the student studying the development of Marathi language and its dialects, this literature should provide rich material of incomparable worth.

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The disintegration of the Maratha rule, which had worsened by the beginning of the 19th century, culminated in the capitulation of the Peshwa's government to the British in 1818. This change of masters was surprisingly smooth, considering the vastness of the territory involved and the former prowess and the glamour of the vanquished rulers. The new rule settled down swiftly, and ruled more effectively than its predecessors, thus creating in its subjects awe and respect, and not terror and persecution, which their political tradition had taught them to associate with conquerors. After uneasy decades, people saw a stable and peaceful way of life taking shape around them. They responded to it with understandable gratitude. The arts and sciences of the British evoked profound respect, and so, too, the efficiency and justness of their administration. Those actually dispossessed were the very few who had enjoyed exaggerated privileges under the old feudal order. They saw the futility of resistance and if they did not adjust themselves to the new set-up, sank into apathy. But the people, as a whole, fell into the new pattern willingly and thankfully, however, bravely the romantic nationalism of a later day sought to deny the fact.

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It was fortunate for the rulers as well as the ruled that among the former were many enlightened men who recognised, wisely looking far ahead, that the strength of their rule would be best served by imparting to the people, as much as they could digest at the stage, of the learning of the West. In some of them, probably this policy was coloured by the arrogance of superiority; but the effect was wholesome. Mountstuart Elphinstone, the first Governor of Bombay, was the most distinguished of these British officers. The Christian missionaries also aided in laying the foundation of the new system of education and the spread of learning, generally whatever their ulterior motive. The motive failed, on the whole, for the number of converts driven into the Christian fold by the new learning was not large. Economic conditions, particularly famines, proved to be a far more potent agent of proselytisation.

Yet another fortunate circumstance was the arrival of the art of printing in this part of the country at about the same time. This facilitated the spread of education on new lines, and the propagation of ideas, generally, through periodicals. What is more significant, it virtually brought our prose literature into existence. The

\*This portion is contributed by Prof. M. V. Rajadhyaksha, Bombay.



**CHAPTER 2.** main body of Marathi literature was in verse which was natural, as literature was meant to be heard rather than read and was therefore, transmitted orally. Prose literature was scanty. That of the Mahanubhawas, of some six centuries earlier was locked up in a *sanketa* script, utterly closed to the uninitiated. During the Maratha rule, particularly in the 18th century when it spread far, exploring new regions physically and politically, scribes at court recorded careful chronicles and correspondents wrote vivid letters. But, these are literature only secondarily their primary interest to us is as documents of history.

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Mr. M. G. Ranade's "Remarks on the Catalogue of Marathi Books", written almost at the end of this period, emphasise the growing ascendancy of prose over verse, their proportion already being 2:1. Almost all the verse, however, was old, the new works being mostly translations from Sanskrit. A vital difference that the rise of prose makes is that literary diction moves closer to spoken language, becoming it more vigorous and less pedantic. Not that the new prose achieved this strength immediately. It had to grow into it through years of groping, unsure and almost tentative writing. It was natural that translations and adaptations should form the main bulk of this prose. It was as natural that Bombay, till then out of the picture, should take the lead over Poona, the undisputed centre of culture besides being the seat of Government for over a century, for Bombay was a creation of the British, whereas Poona had yet to live down the loss of its glory. The scholars of Bombay and its immediate hinterland worked eagerly on these new books and fashioned a plain prose style out of the living speech of the people, uninhibited by any courtly or pedantic tradition. The Bombay Native Education Society, founded in 1822, invited for publication informative books on all subjects, original ones as well as translations, and meant for children as well as adults the remuneration offered being attractive. The Society stipulated that the language used in these books should as far as possible be the language of the people. This was a happy directive, considering that the society was to publish or sponsor a large number of books. A few other societies with similar aims came into existence during this period, "The Dakshina Prize Committee" being the best known of them.

Instruction being thus the avowed aim of most of this prose literature, it is weak on the creative side. Content with transferring to the simplest Marathi prose the substance of elementary books in English, these authors had no literary pretensions. Nor was the time suited to creative effusion. It was a diffident hour after the crash of what had once been a strong empire. But the loyalty to the past regime was not deep enough to stir passionate resistance, and the loss of freedom was accepted passively. This was hardly the climate for great literature. Awed by the civilisation of the new masters, the best of us were humbly prepared to learn the rudiments from them. Most of the literary activity then was modestly confined to such pupilage.

The new education called for a more systematic study of language. Hence the large number of grammars and dictionaries in this period. They were probably needed as much for the British civil servant and the missionary as for the 'native' pupil. The first printing of Marathi was in Dr. Carey's "*Grammar of the Mahratta Language*". This book was printed at the Baptist Mission Press at Shrirampur, in Bengal, in 1805. By 1818, Dr. Carey had published ten books in Marathi, which included translations of the *Bible*, of which one was in Konkani, such popular collections of stories as *Sinhasanbattisi*, and *Hitopadesh* and a dictionary (Marathi-English) (1810), carrying about ten thousand Marathi words in the *Modi* script. Dr. Carey was assisted in these pioneering labours, as also in teaching Marathi to civil servants at the Fort William College, Calcutta, by Pandit Vaijanath Sharma. Stevenson's "*Principles of Marathi Grammar*", too, was printed at Calcutta (1833). Two grammars published in Bombay were "*Illustrations of the Grammatical parts of the Guzarattee Mahratta and English Languages*" (1808), by Drummond. All these grammars are in English. In 1836 three grammars were published, all of them in Marathi, "*Balvyakarana*" by Balshastree Jambhekar and "*Maharashtra Bhasheche Vyakarana*" by Gangadhar Shastree Phadke were in dialogue form and were meant for beginners. Dadoba Pandurang Tarkhadkar's "*Marathi Bhasheche Vyakarana*", however, was meant for advanced students. It followed the method of English grammars. "It seems in many points to enter into the philosophy of Grammar which has not yet been done in any grammatical treatise in Marathi" wrote Balshastree Jambhekar in his report on the book to Government. This grammar, written at the age of twenty-two, won Dadoba Pandurang the tribute "The Panini of the Marathi Language" from many. Besides this, Dadoba Pandurang wrote "*Marathi Laghuvyakarana*" (1865), for beginners and a translation of an English grammar. Other grammars came from G. R. Tilak, Krishnashastree Godbole and the American Mission Press at Ahmednagar. Etymology and Orthography also drew some writers. Half a dozen books on the grammar of English appeared during this period, and almost as many on Sanskrit grammar.

Of the large number of dictionaries that appeared in this period those deserving special note, besides Dr. Carey's mentioned above, were: Vans Kennedy's (1824), (Marathi-English and English-Marathi) "*Maharashtra Bhashecha Kosha*" (1829) (Marathi-Marathi), compiled by five shastrees, under the direction of Jervis and the Bombay Native Education Society, with a supplement published two years later, Molesworth's (1831) (Marathi-English), Candy's (1847) (English-Marathi), and this eager study of language was fruitful. In the preface to the second edition of Molesworth's Dictionary, (1857) we read: "The grammar of the Marathi has been evolved, and set in order, and terms of science and art have been created by translators and teachers". It was natural that this period should produce a large number of books on Science though as Mr. M. G. Ranade said in his "Remarks", there was for them "no demand outside the school walls". In this section, Medicine has the largest number of books, thanks to the Grant

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Medical College of Bombay conducting a class in Marathi. Most of these books were translations from either English or Sanskrit. Dr. John McLennan wrote five of these books. The first two of these were published in 1828 long before the establishment of Grant Medical College in 1845. Astronomy drew many authors, most of them translators. Many of these books were in dialogue form. Of those who translated scientific books, the most accomplished was Hari Keshavji Pathare, who tackled diverse subjects like Physics, Chemistry, Economics and History, besides rendering Bunyan's *Pilgrim's Progress* into Marathi. Krishnashastree Chiplunkar's "*Anekavidyamooltattvasangraha*" (1861), is a lucid exposition, based on English books, of the elements of many sciences. He also wrote "*Arthashastraparibhasha*" (1855), a book on Economics, which like the other four or five books on the subject published during this period, was a translation. Biology, Agriculture, Mechanics and Geography were some of the other sciences on which books were written. Two books on railway and one on telegraph explained the inventions to the common man.

Books on Religion and Philosophy were fairly large in number. The impact of the Christian missionary activity brought forth much vigorous writing from the orthodox Hindu. Vishnubuwa Brahmachari's "*Vedoktadharmaprakash*" (1859) was a spirited defence of the Vedic religion. "*Hindudharmatattva*" (1852), by Gangadharshastree Phadke was yet another exposition of the glory of Hinduism. Not all Christian missionaries, however, were out to belittle Hinduism. Many of them studied it with keen admiration. Rev. J. Stevenson published "*Trividya Trigunatmika*", a translation of the first *mandal* of the *Rigveda* in 1833. Translation of two lectures on the *Vedas* delivered by Dr. Martin Haug of the Poona College were published towards the end of this period. Translations of "*Vidurniti*" (with "*Yakshaprashna*") and "*Naradniti*" the popular ethical works in Sanskrit, were published in 1823 and 1858, respectively.

Contact with western thought stimulated enquiry into our own social institutions and by the middle of the century the reformer and the conservative were pitched against each other in fierce controversy. The scholars on each side derived support of their cause from ancient texts. Widow Remarriage seems to have touched off the main strife, the subsidiary causes that appeared later being Child Marriage, the Caste System, Women's Education etc. To the middle class, now growing in strength, these were vital problems; the keenness and earnestness of these controversies, apart from their influence on social life, gave to literature a greater social awareness and to prose style a confidence and a sharpness which it had lacked for some time.

The first book on Widow Remarriage, a plea for it, is said to have been published in 1837. In 1841 appeared "*Punarvivahaprakarana*", probably by Gangadharshastri Phadke. Dadoba Pandurang published an essay in Sanskrit '*Vidhavaashrumarjana*', with its Marathi translation. The most distinguished advocate for the cause was Vishnushastri Pandit (1827-1876), who created great stir with his translation of Pandit Ishwarchandra Vidyasagar's

"*Vidhavavivaha*" (1865). The same year he founded the '*Punarviva-hottejak Mandali*' to encourage widow remarriages. Gopal Hari Deshmukh (Lokhitavadi), who was associated with Pandit in the establishment of this *Mandali*, wrote for the weekly "*Prabhakar*" few essays pleading for the reform in his forceful style. Nor were the orthodox lax. They accepted the challenge resolutely and brought out books like "*Vidhavavivahkhandana*" and "*Punarvivahanishedha*" the latter being a translation of a Sanskrit book published by some *pandits* of Benaras. The first novel in Marathi, Baba Padamanji's "*Yamuna Paryatan*", was inspired by this controversy. This period has a few books on History, the first of them being '*Raghuji Bhosalyachi Vamshavali*' an account of the Bhosle family, published at Shrirampur in 1816 in the *Modi* script. Similar accounts of other ruling families, like the Shinde, Holkar, Gaikwad, the Bhosles of Satara, were brought out later. "*Marathyanchi Bakhar*", a translation of Grant Duff's book, by David Kepon and Baba Sane was published in 1829. There were more translations, than original works in this branch, too. Elphinstone's *History of India* was translated by Balshastree Jambhekar (1846) in an abridged form and by V. N. Mandlik (1861), other English historians of India, too, finding competent translators. The revolt of 1857 found a prompt historian in K. B. Phadke (1860), who was happy in the victory of the British. A new strain which was to gather tremendous strength later and determine the character of much historical writing, was N. J. Kirtane's critical essay on Grant Duff's *History of the Marathas*, exposing its lapses and censuring its tone. Curiosity about the history of England, so natural at this stage, as also about the West, in general, fed up on a few elementary books.

The first biography, too, came from Shrirampur in 1816. It was '*Raja Pratapadityache Charitra*' by Pandit Vaijanath Sharma, a translation from Bengali. B. H. Bhagwat's life of Raja Rammohan Roy (1858) was based on an article in "*Calcutta Review*". Vishnu-shastri Pandit based his biography of Nana Phadanvis (1859) on Macdonald's "*Chronicle of Nana Faranvis*." Janardhan Ramchandraj's '*Kavicharitra*' (1860) has biographical sketches of writers, old and new, but the biographical method is the old one, where legends do duty for facts. Of the few biographies of western worthies, that of Socrates by Krishnashastri Chiplunkar (1852) needs special mention.

Whatever the form of literature, particularly in prose, moral improvement was the pertinacious aim. The Essay, as it was understood and practised then, offered the most direct scope for it. The conventional virtues and vices came in for earnest treatment in essays, long and short. Victorian Morality, learnt from books and from the missionaries, in whom it became even more rigorous, accorded well with our traditional morality and our reformer translated or composed didactic essays with great zeal. The laxity at the end of the Peshwa regime, still fresh in memory, was enough provocation. Govind Narayan Madgaonkar, Vishwanath Narayan Mandlik, Baba Padmanji, Lokhitawadi were some of the more distinguished of these writers. The few essays on political subjects

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**CHAPTER 2.** hardly show any sign of the disquiet of later years, though Vishnu-buwa Brahmachari's "*Sukhadayaka Rajyaprakarani Nibandha*" (1867) is a blunt plea for the common ownership of land and wealth. **Marathi.** Dadoba Pandurang's "*Yashoda-Pandurangi*" (1865) and Parshu-rampant Godbole's "*Kekadarsh*", commentaries on Moropant's **MARATHI** "*Kekavali*", were the only works of literary criticism. Govind **LITERATURE** Narayan Madgaonkar's "*Mumbaivarnan*" (1863) is a vivid account **FROM 1800 A.D.** of the life of Bombay City. The same year Jagannath Vithoba Kshatri **TO 1867 A.D.** published "*Gokarnamahabaleshwarache Yatreprakarani Vrittanta*", an account of a pilgrimage to some places in and near Goa.

Many of these men wrote with a sense of mission, learning and teaching with humility. Of these, three or four names stand out in noble prominence. Balshashtree Jambhekar (1812-1846), a gifted teacher, wrote instructive books on various subjects like Grammar, Mathematics, History and Geography, being the pioneer in many of these branches of writing, as also in Journalism. This versatile scholar died young but he left on the period a deep impress, deeper than his mere books might suggest. The same could be said of Dadoba Pandurang Tarkhadkar (1814-1882), who wrote conscientiously on many subjects but is remembered by grateful posterity mainly as a grammarian. His autobiography, published a few years ago, provides revealing glimpses into the life of the period. Doubts about orthodox Hindu religion assailed Dadoba's thoughtful but deeply religious mind and he was intimately connected with such reformist societies as the *Manavadharmasabha* of Surat and the *Paramahansasabha* of Bombay, the relation of which to the *Bramho Samaj* in Bengal, founded a little earlier, needs to be dispassionately explored. Endowed with greater vision as reformer and greater vigour as a writer than either Jambhekar or Tarkhadkar was Gopal Hari Deshmukh (1823-1892), who wrote under the pen-name 'Lokahitawadi'. His relentless exposure of the old order and his praise for the qualities of the British brought on him severe obloquy from the revivalists, who found it convenient to ignore his criticism of the British policy in India. The letters that he published in the weekly "*Prabhakar*" (1848-50) touch a wide variety of subjects, but they all spring from his ardour to rouse in his readers an awareness of the degeneracy around them. The main targets of his attack were the undeserved Brahmin supremacy, the old methods of learning and foolish social customs. The energy of these letters, an expression of their lofty sincerity, brought maturity to Marathi prose style. Lokahitawadi published thirtysix books, one of them in Gujarati. Most of these appeared in the following period. So did all the works of Jotirao Phule (1827-1890), who took up pen late in life to unburden his mind, after years of struggle for the emancipation of the masses, from whom he came himself, and of women. Like Lokahitawadi, he brought a historical understanding, probably more instinctive in his case, to bear on the problem of social inequalities and spoke out in racy idiom, a trifle tinged with bitterness, the agonies of ages. These two men, particularly, gave to literature a profound social consciousness and made it more dynamic, by releasing it from the academic nervelessness into which it seemed to be lapsing.

The urge for social reform inspired the first novel in Marathi, Baba Padamanji's "*Yamuna Paryatana*" (1857), as stated above. The next section deals with the novels of this period too. As for stories, the number of volumes published was large, but almost all of them were translations. The first was '*Balabodh-Muktavali*', a translation of Aesop's Fables, published at Tanjore in 1806. Shrirampur, as noted above brought out two translations from Sanskrit, '*Sinhasanabattisi*' (1814), and '*Hitopadesha*' (1815), all of them done by Pandit Vaijanath Sharma. The first book of stories to be printed in this region was "*Sinhasanabattisi*" (Bombay), (1824). More translations of these and other popular Sanskrit collections followed. Persian and Arabic collections, mostly of the romantic variety, attracted many translators, the ablest of them being Krishnashastree Chiplunkar whose "*Arabi Bhashetil Suras va Chamatkarik Goshti*", a translation of Arabian Nights, in five parts (1861-65) is regarded as a classic. Translations of English fiction were, surprisingly enough, few and mostly designed for instructions. Sadashiv Kashinath Chhatre did the best of these. Hari Keshavji's "*Yatrik Kramana*" (1841), a translation of Bunyan's "*Pilgrims Progress*", has already been mentioned. Two books came from Bengali, '*Bodhakatha*' (1831) and '*Neetikatha*' (1838), obviously intended for the edification of school children. Stories from the *Puranas* were also retold in prose. The few books of stories that were not translations were close imitations of one or other of the above types. This poverty of fiction is partly explained by the distrust with which the conservative mind viewed it, as expressed in K. B. Marathe's essay on the Novel and Drama (1872).

Drama, now starting on its uneven career, showed little promise. The majority of plays were translations. The printed play was often content with the reader and did not always aspire to reach the stage, whereas probably much of what the infant Stage produced could hardly bear printing. The Marathi Stage was launched at Sangli in 1843 by the performance of Vishnu Amrit Bhav's "*Seeta-Swayamwar*", under the patronage of the Raja of Sangli, who, impressed by some Kannada stage-performances, had commissioned Mr. Bhav to produce a play in Marathi. There is evidence of the performance of Marathi plays in the late 17th Century at Tanjore, then the seat of a Maratha dynasty; but, they failed to establish a tradition, though Sharafoji, Chief of the State a hundred years later, is said to have written a few plays. Not that the stage sprang out of nothing. It had been held in embryo by such popular forms of entertainment as "*Lalit*" and the *Tamasha*.

Of the translated plays, all but one came from Sanskrit. "*Prabhodhachandrodaya*", the work of two Shastrees, Amarapurkar and Bapat, was the first of these, as also the first play to be printed. The great classics of Sanskrit drama like *Shakuntala*, *Uttaramacharita*, *Mrichhakatika*, *Venisamhara* and *Malatimadhava* found able translators amongst Shastrees, Parshurampant Godbole being the best of these, and also the most prolific, with five translations to his credit. Ganeshshastri Lele did two. The only English play to be translated was Shakespeare's "*Othello*", the

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translator being Mahadeoshastree Kolhatkar, who had already achieved distinction with works on various subjects, including science. Kolhatkar's translation, faithful to the original, even retaining the names of characters, brought out the Shakespearean quality competently. It did well on the stage. None of the plays translated from Sanskrit, however, was brought on the stage.

Eight plays drew on the *Puranas* for their themes, which meant a greater chance of success on the stage. They also meant more often than not, extravagance in action, characterisation and dialogue. The moralising was facile and, of course, conventional, except rarely as in a play like "*Nalarajache Natak*" by Vinayak Mahadev Natu, in which the love of Nala and Damayanti prompted a plea for the marriage, by mutual consent of grown-ups. Generally, however, the unhistorical past has supplied, even to this day, a delicious retreat from the conflicts of the age. History also proved to be obligingly pliant in this respect in the hands of many later dramatists, and novelists. The only historical drama of this period," "*Thorale Madhavrao Peshwe*" (1861) a tragedy, by Vinayak Janardan Kirtane, has no such obvious escapist purpose though it has a strain of glorification, its attempt at realism at least in dialogue, is conscientious. It was also the first of the printed Marathi plays which was not a translation. Mr. Kirtane also wrote "*Jayapal*" (1865), a dramatisation of the Book of Job in the Old Testament, the emphasis being on the study of character, as the preface claims. Both these plays were successful on the stage, particularly the former.

It was inevitable that the polemics about social reform should spill over into drama, but it tarried till the next period. Govind Narayan Madgaonkar's "*Vyavaharopayogi Natak*" (1859), a short play dealing mainly with foolish marriage customs, was the only contact that the Drama of this period had with contemporary reality. Madgaonkar wrote another play "*Bhojanbandhu Pantambakhu*" (1860). Thus was Marathi Drama on the whole, insipid throughout this period, in spite of a few good translations and original plays, and continued to be so for some time into the next, till Kirloskar imparted the authentic flavour to it. The Stage was still suspect, and till men of some stature came to it, as actors and writers, and gave it confidence and self-respect, it would not generally go beyond the most inoffensive amusement.

In poetry the performance of the period was even poorer. There was, in fact, hardly any original poetry worth the name, the only work of any merit to be published being translations from Sanskrit. The peculiar listlessness of the age explains this sterility. The poet who had been the parasite of the Court and its environs withered away for lack of sustenance. Those who had patronised him had either vanished or faded into obscurity. The stir of a new life particularly in and around Bombay, which created the new prose, was, by its very nature incapable of creating poetry. It did not, even translate English poetry till late in the century. The abandon and intensity of true poetry were beyond that diffident set. Nor did the missionary and the official, who sought to educate them and encourage literature, instil into them a love for poetry. The old

world was dead and the new world was slow to take birth. The torpid interval naturally meant a poetic blank. The future was too dim to animate poetry, and the past died unsung, except in a few whimpers.

The two main streams in the poetry of the preceding age were the poetry of the *pundits* and the poetry of the *shahirs*. The latter dried up soon; the former thinned into a trickle too feeble even for those who would not recognise any other poetic nourishment. Yet another stream was of devotional poetry. It had already weakened, exhausted, as it were, after the mighty surge which the great saint-poets had imparted to it again and again through the previous centuries. These three attenuated movements and a few translations from Sanskrit compass the poetical history of this period.

The *pundit* school had achieved its vertex in Moropant, in the eighteenth century. Virtuosity was its vaunted strength and, in effect, it reduced poetry to a mere ground for stylistic and prosodic acrobatics, personal emotion being banished from it. This poetry was mostly narrative. The *Puranas* supplied the stories, but the characters were often set in a human measure. This did not, however, diminish the unreality of this poetry, which lived in and for a restricted world of its own, losing touch with the people, mainly on account of its pedantry. Yet this poetry has continued to fascinate a certain kind of reader till this day. This period contributed a little to it, but that was undistinguished. Ganpat Harihar Patwardhan, the Chief of Kurundwad Junior, and Raja Sir T. Madhavrao wrote in that manner. Their works were published in the next period. Raja Sir T. Madhavrao added a didactic strain to what he derived from the school. The strain was also prominent in Vinayak Kondadeo Oka. The *arya* metre, after Moropant, and the Sanskrit *vrittas* were favoured by this school.

To some Shastrees, Sanskrit poetry was the only valid norm, and they translated it reverently. Parshurampant Godbole's translations of Sanskrit plays have already been referred to. The verses in these plays were rendered into limpid Marathi by Godbole. Krishnashastree Chiplunkar's "*Padyaratnavali*" (1865), which continued translations of Kalidas's *Meghdoot* and of other poems like *Karunvilas* and *Anyokti*, shows how this reputable translator of prose was as felicitous in translating verse. The diction of these eminent Sanskrit scholars was far less sanskritised than that of the *pundit* poets. Ganeshshastree Lele, whose translation of Kalidas's *Raghuvamsa* appeared in the next period, was another of these notable Shastrees.

The poetry of the *shahirs*, which had flourished most during the latter part of the eighteenth century, now waned away with the extinction of its principal patron. Of the two types of poetry which the *shahir* wrote, the *powada* (ballad) sang mostly of heroism in battle; but the theme became irrelevant in the new context, and the song soon languished into silence. The other type was the *lavanee*, a sensual song, often coarse, and designed for the entertainment of the court as well as the masses, though the decadence of the former

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probably influenced its character more decisively. Sometimes the *lavanees* used human love as a symbol for divine love and carried a *vedantic* content. Ramjoshi, Anant Phandi, Honaji, Saganbhau, Parsharam and Prabhakar were some of the more popular of these *shahirs*, who lived on into this period. Some of them now wrote in a nostalgic mood of the glory that was no more. Some, like Prabhakar, tried to sustain themselves and their art in these days of decline by the substitution of the merchant or the petty official of the new regime for the warrior or the courtier as the hero of their song. But nothing could arrest the decline of this poetry, and by the forties of the century it had expired. Even in its palmy days, it was mostly content with oral transmission, and when in the earlier years of the next period, the newly awakened interest in it as a source of history encouraged scholars to fix it in print, the uncertain text created many difficulties. This period records only one collection of *lavanees*, the poets represented being Prabhakar, Saganbhau and Honaji. It was published in 1848. The warm and vigorous style of the *lavanees*, innocent of any pedantic affectation makes it pleasurable reading to all lovers of poetry.

The poet who devotes his un-self-conscious art to the life of the spirit is the least affected by the material changes around him. The political upheaval, therefore, did not disturb the flow of this kind of poetry appreciably. But it had already become effete. Having lost its wide appeal, it was no more the voice of the spiritual democracy created by the great saints. The *abhang* and the *pad* were the forms in which these poets usually expressed themselves. Vithoba Anna Daftardar, Hansraj, Niranjan Raghunath and many others wrote poetry of this kind. Not all of it, however, got into print and none in this period. Bhaskar Damodar Palande's "*Ratnamala*" (1867), a monotheistic poem achieved popularity with readers of that persuasion, and was used by the *Prarthana Samaj* for its service.

Most of the poetry printed in this period was of Moropant and the other Pandit-poets. An excellent anthology of poetry "*Navaneet*" (1854), brought the best of the poetry of previous six centuries, in a discriminating selection, to the average reader. Parshurampant Godbole, who compiled and edited the anthology on behalf of Government, won the gratitude of generations of readers. The book ran into many editions. A minor work of Godbole, "*Marathyanchya Itihasavar Lahan Mulankarita Kavita*", with its title proclaiming its modest aim, might be mentioned here.

Journalism, inaugurated in Marathi with the "*Darpan*" of Balshastree Jambhekar in 1832, fulfilled a genuine need of this age, so keen on the dissemination of knowledge and stirred by controversies. Bengal, which gave the lead in this as in many other fields of the new life, seems to have inspired the very name "*Darpan*". Starting as a fortnightly, "*Darpan*" became a weekly soon and ran for eight years. The matter appeared in English and Marathi, the original contributions in one language being translated into the other.

"*Mumbai Akhbar*" started in 1840, was the first newspaper to be entirely published in Marathi. "*Prabhakar*", a weekly which appeared from 1841 to 1865 dealt with many subjects in a fearless but sober manner and brought a new vigour to Marathi journalism. Even Government did not escape criticism at its hands. Bhau Mahajan was its editor. In 1842, the American Mission at Ahmednagar started "*Dnyanodaya*" which, in spite of its narrow appeal, has been carrying on to this day. "*Dnyanprakash*", founded in 1849, passed through many vicissitudes before it closed down in 1951, but it consistently upheld the cause of social reform, though in political matters it was mostly inclined to be moderate. So did "*Induprakash*" (1862—1924), with which Vishnushastree Pandit was connected for many years. V. N. Mandalik's "*Native Opinion*" founded in 1864 as an English weekly began to have a section in Marathi in 1866, did much to raise the tone of Marathi journalism. These periodicals most of them weeklies, carried varied matter, besides news. Some of them published reviews of books and plays. Balshastree Jambhekar was the pioneer in monthlies, too, with his "*Digdarshan*", founded in 1840. It contained informative articles. "*Upadeshachandrika*" (1844) was started to meet the challenge of the Christian Missionaries. "*Marathi Dnyanaprasarak*" (1850), "*Dnyanadarshan*", a quarterly, "*Sarvasangraha*" (1860) and "*Dnyanadarpan*", all devoted as their names indicate, to the propagation of knowledge, lead up to "*Vividhadnyanavistar*" (1867), which soon built up a tradition of scholarly and critical writing. Poona entered the field late, with "*Pune Pathshalapatrak*" (1861) but with distinction. The monthlies "*Sumitra*" (1855) for women, and "*Anandalahari*" (1861) for children, need mention being the first of their kind.

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Concluding his critical note on publications in Marathi till the end of 1864, M. G. Ranade wrote: "The present, however, is full of promise, and there is every likelihood that before long the Marathi Language will be in a position to take the first rank among the cultivated languages of modern India"\* In a similar note written in 1898, he recorded partial fulfilment of his hope. The years in between hummed with varied literary activity, probing for new ways in form and content. 1885, the year the Indian National Congress was founded, also saw the birth of new Poetry and Fiction in Marathi. Drama had arrived at fullness a little earlier and so, too, the Essay. The years up to 1885, then, could be regarded as the twilight before the burst and impatient for it.

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By 1867, the apathy of the first decades of slavery had lifted considerably. Resistance to Western education was weakening: The Bombay University, established in 1857, sent out its first graduates in 1862. Western liberalism, so earnestly imbibed by these pioneers, sharpened their awareness of the decay around them and of the need for a new order. They strengthened the

\*The Miscellaneous Writings, p. 11.

**CHAPTER 2.** lean ranks of reformers. But the apologists of the old order rallied, too, and joined battle with determination. With the din of this battle the literature of this period is alive. Poona had just been linked to Bombay by railway and Bombay to Konkan by steamships. This advance in transport not only increased contact between some of the far-flung parts of Maharashtra, but by its very nature brought the caste-ridden people physically nearer. The sudden rise of Bombay, as a result of the American Civil War meant a rival to Poona as a centre of culture and modified its obscurantist influence with its cosmopolitanism. The clash of loyalties, to the new and the old, produced a vigorous literature of controversy. The restless and self-critical writings of the reformer provoked orthodoxy into unblushing self-glorification and revivalism. Maratha history took a new glamour. This new history, launched in 1867 with Kirtane's essay against the British historian Grant Duff, prospered, catching the imagination of the reader, as also of the historian. The romanticism flowing from this was to overwhelm the mere history in Drama, Fiction and Poetry for decades to come.

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This obsession with the relative claims of social and political reforms obscured the larger economic problem, though the impoverishment of the people, worsened by the famines, was a stark fact. Ranade recognised, as Lokahitwadi had done faintly before him, that economic development was as essential as social and political reforms and that the three had to be integrated. Literature, however, continued to play round, and nourish, the old controversy. This was consistent with the middle-class tone of the new civilization; and its literature. Meanwhile, social reform took prominent strides in the establishment of the Prarthana Samaj (1867), the Bombay Arya Samaj (1875) and societies for the encouragement of widow remarriage and the discouragement of child-marriage. The first remarriage created great stir and brought ex-communication upon its sponsors. The Civil Marriage Act (1872) and The Inter-Marriages Act (1874) indicated official sympathy for the reform and further alienated the conservative who always suspected an alliance between the reformers and the 'whites', particularly of the proselytising variety.

The output in literature was yet modest, though prose, spurred on by controversies, took a great lead over poetry, their proportion rising from 2 : 1 to 4 : 1 in these decades.\* This was the formative period of Modern Marathi Prose, when it gathered confidence and attempted a variety of styles, from the most pedantic in Vishnu-shastri Chiplunkar to the plainest in Jotirao Phule. The norm of prose style in the years to come leaned more towards the former, showing how literature was losing touch with the people. Bombay, however, provided a corrective for some time.

Gopal Hari Deshmukh (1823—1892), better known by his pen-name Lokahitwadi, wrote his later works in this period. His eloquent protests against our social evils, most of them proceeding from Brahmin supremacy, and admiration for the virtues of the

\*By Ranade—*The Miscellaneous Writings*, p. 22.

British, were put together by his opponents, the bitterest of whom was Chiplunkar, to mean that he was unpatriotic, conveniently ignoring the fact that he was outspoken against the evils of the British rule. He looked forward to true democracy compelling the British to quit and advocated the boycott of foreign goods. But the distortion persisted, obscuring his noble stature, though Gujarat, which knew him as a judge for a few years, raised him into a legend. His great passion was to teach what he knew, which was much, and he wrote persuasively on a wide variety of subjects.

Jotirao Phule (1828—1890), revered as a Mahatma by the masses and dismissed as a pro-British Brahmin-hater by the Brahmins, wrote, among others, two earnest books in dialogue form, '*Gulam-giri*' and '*Sarvajanik Satyadharma*' exposing the stranglehold of the Brahmin on the common man. If he, sometimes, overreached himself in his bitterness, or if his admiration for the British and the Christian missionary was somewhat uncritical, his instinct was sound and, like Ranade and Lokahitwadi, he saw lucidly the truth of our decadence and its causes. He wrote for the ignorant masses and in their language, raw in its vigour and compelling. Another reformer, Vishnubuwa Brahmachari (1825—1871), fared much better as his eloquence against Christian missionaries endeared him to the people, though his socialistic ideas could never touch them. Vishnushastri Pandit, and later, Dr. R. G. Bhandarkar, lent to the school of reform the weighty support of their learned writings. Above all these in stature rose Mahadeo Govind Ranade (1842—1901), whose profound scholarship and high integrity lent dignity to every cause he espoused. He wrote mostly in English but his writings, particularly on history and reform, had a deep influence on life and literature in Maharashtra. However, his liberalism, learnt from Mill and Spencer, restrained the surge of radicalism in social reform and encouraged the spirit of compromise, invoking the authority of the ancients for every step.

Vishnushastri Chiplunkar (1850—1882), the apostle of reaction, has been called "the Shivaji of the Marathi Language", for he made an effective weapon of it for his assault on reform. His monthly '*Nibandhamala*' set out to combat the new spirit and glorify our tradition.

"We still retain all our old virtues; only they are like an ash-covered fire or a rusted sword" (*Nibandhamala*, P. 1069), was the burden of his writing. Writing for effect, he out-Macaulayed Macaulay, his model, in sarcasm, sophistry and sweeping statements. His rhetoric covered deficient learning and lack of poise. But it helped him rouse and stiffen the instinctive prejudice against social reform in his readers, mostly of the higher classes. But his nationalism, whatever its limitations, also roused their political consciousness more effectively than was done by anyone before him, and inspired the surge which under the leadership of Lokmanya Tilak was to overwhelm the Moderates, later. However, this unfortunate alliance between the political radical and the social reactionary was destined to colour life and literature for a long time.

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History and Biography, spurred by the new earnestness and interest in the past, produced considerable work, partly translated and little with any literary distinction. The autobiographies of Baba Padmanji and Dadoba Pandurang, though published later, belong to this period and reveal the conflicts that disturbed thinking minds in that period of transition. The compilation of dictionaries, some etymological, and books on grammar indicate the new enthusiasm for the study of language. The sciences were not neglected either, though translations predominated. The 'Vernacular Class' at the Grant Medical College, using Marathi as the medium, encouraged the writing of books on Medicine in Marathi.

Verse had mostly done the story-telling for Maharashtra till this period and, if one ignored Hari Keshavji's "*Yatrik Kraman*" (1841), a translation of "*The Pilgrim's Progress*", "*Yamuna Paryatan*" (1857), by Baba Padmanji, a convert to Christianity, could be said to be the first Marathi novel. Widow remarriage is its theme, and in its earnestness, it carries appendices in support and has, within it, a debate on the reform. Unfortunately, the realism of this first novel inspired no emulation, and, for some decades, the romantic variety flourished. There, Halbe's "*Mukta-mala*" (1861) set the fashion, and his own "*Ratnaprabha*" (1878), Risbud's "*Manjughosha*" (1868), and "*Vishwasrao*" (1870), and Jorwekar's "*Vichitrapuri*" (1870) strengthened it. These and similar novels, bristling with anachronisms, manufactured unnatural incident and limited their characterisation to heroes and heroines of impossible virtue and valour and unspeakably dark villains, whose very names proclaimed their character. Trite moralising often punctuated these happy-ending narratives, "Virtue Rewarded" being its main burden. But, occasionally, there is a curious somersault into realism, with the hero marrying a widow, and feeding the great controversy of the day. The style of these novels often took the artificiality of the substance and intrigued the simple reader with its tricks. "*Mochangad*" (1871), by R. K. Gunjekar, a keen scholar of history and language, was the first historical novel, the history being, of course, mostly an excuse for overcoloured incident. Scott and Reynolds were the strange twin models for this compromise between realism and romance. M. K. Vijaykar, however, had published in 1863 "*Ghashiram Kotwal*", a book of twenty-eight stories mostly about that historical character, "calculated to give instruction and amusement" as its English preface claims. The wonders of Science formed the substance of some of these stories. A large number of translations from English, Persian and other languages strengthened the beginning of Marathi fiction, Krishnashastri Chiplunkar's "*Rasselas*", Pagnis's "*Gil Blas*", Godbole Shastri's "*Arabian Nights*" and "*Robinson Crusoe*", "*Gulbakavali*" from Gujarati and "*Persian Nights*" "*Bag-O-Bahar*" and "*Bahar-e-Danish*" from Persian being prominent.

Marathi drama, nourished in its infancy on translations from Sanskrit and English came of age with Balwant Pandurang, *alias* Annasaheb Kirloskar, author, actor and producer, who brought

elaboration in story and character supported by competent production and enriched by music. This last trait was learnt from the Urdu stage, though Trilokekar, before him, had also tried it. Stage-music, now, had a variety of modes and, like the Arab's camel, soon settled down so well on the stage that it well-nigh ousted drama. Kirloskar's "*Shakuntala*", (1880) "*Saubhadra*" (1882) and unfinished "*Ramarajyaviyoga*" (1884) inaugurated our modern drama, an earlier play by him being thoroughly undistinguished. He was content with popular themes, the frills he worked in being the chief attraction. A few plays of the period are on social reform, others on historical themes and a large number on mythological and romantic themes, realism weakening in that order. A new enthusiasm for the stage was abroad and University students supplemented their study of Shakespeare and the Sanskrit drama with occasional performances. Translations appeared in large numbers, Shakespeare being the great favourite. From him came plot-complications, full-fledged characterisation and humour, the last soon displacing the crude farce which had for some time done duty for humour.

The bulk of the poetry of the period was derivative in mode and theme. Besides translations from Sanskrit, and a few from English, there appeared many poems, by Rajwade, Parkhi and others, modelled on the Sanskrit classics. Pradhan's "*Daivasenee*" (1867) and Dr. Kirtikar's '*Indira*' (1884), translations of Tennyson's '*The Lady of the Lake*' and '*The Princess*', respectively, represent the attraction of English narrative poetry. The study of English poetry promoted new freedoms, as in the selection of humanistic themes, simpler diction and technical experiments. Chintamani Pethkar's '*Gangavarnana*' (1874), a descriptive poem, protests in its preface against the tyranny of rhyme and even of metre. The preface, in English, to Kunte's '*Raja Shivajee*' (1874) is even more striking in its bold thought. It stresses "the need of an original school of poets", and lamenting "the great gulf" between the lower and upper classes, indicating disintegration, urges the creation of popular literature on national themes. '*Raja Shivajee*' tries to put these ideas into practice, as it were, its use of the spoken language being its most distinctive innovation. Kunte's radical theories about poetry, particularly about diction, evoked more ridicule than opposition, and neither the new poetry nor the new nationalism could effectively bridge "the great gulf".

Marathi journalism, nourished on the controversies of the age, grew out of its diffident infancy, mostly of didactic and informative translations, into an assertive youthfulness eager to treat all manner of problems. Tilak's '*Kesari*', founded in 1881, leaped into dazzling prominence as the defiant voice of a politically awakened people and served as the inspiration to many, making of journalism an effective political weapon. *Dnyanaprakash* (1849) of Poona and *Induprakash* (1862) of Bombay continued to advocate social reform with zeal, if without brilliance. Amongst the large number of monthlies the most distinguished were Chiplunkar's '*Nibandhamala*' (1874), Oka's '*Balabodh*', '*Kavyetihasasangraha*' (1878),

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**Marathi.** ' *Vividhadnyanavistara* ' (1867), a Bombay miscellany for the scholar,  
 the high standard of its reviews being its particular glory.  
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With the foundations of Prose and Drama truly laid, the birth of modern poetry, with Keshavsut, and of the modern novel with Hari Narayan Apte, 1885, invest that year with significance as the beginning of the modern period. All branches of literature now flowered, some more richly than others, in creative response to the stir of a new life. The energy was most apparent in political unrest with Tilak and his *Kesari* endowing us with political adulthood almost overnight ; but the urge for social or a fuller reform was no less keen even if restricted to a small minority, the large majority finding the Tilak school's blend of political radicalism with social conservatism more to its taste. The dynamic career of Tilak precipitating the political struggle, made his opponents, the social reformers, look almost unreal ; but they were not to be utterly denied, and the unequal fight persisted. Literature, pressed into service by both camps, attained greater vigour and sensitivity. Political repression, particularly, gave an even greater edge to writing, bringing into play all the subtleties of irony, satire, and allegory, evoking the most delicate nuances of language, to frustrate the law of sedition. Gifted writers projected their patterns for revolt into history and mythology, sufficiently elastic to provide recognisable parallels. Much of fiction, drama and poetry had patriotic edification for their purpose, and Romanticism served this end better than realism. Even authors like Apte and Kolhatkar, whose zeal for social reform should have made them stern realists, could not escape the Romantic strain ; hence, largely, a diluted literature of reform. But the reform too, was of middle class conception and relevance, and it left untouched the large masses, mostly the lower castes, sunk as before in poverty, illiteracy and apathy the fruits of the new education being the monopoly of this middle class, drawn mostly from the higher castes. The impact of western thought on their caste-ridden mind, however, continued, softening its sullen conservatism. Literature provided a happy release to the occasional tension, when love could have its western scope in the unreal hero and heroine of history and mythology and caste should be at least partially obliterated in historical romances, though actual life would not have these. The release was for both writer and reader.

Keshavsut (1866—1905), regarded as the father of modern Marathi poetry, broke away from the pedantic themes and prosody that had held poetry captive and partly inspired by English poetry, struck the genuine lyrical note which Marathi poetry had lost for long. Conscious of the high mission of the poet, to which he gives frequent utterance, Keshavsut employed poetry as an instrument of awakening. Stirred by the social revolt, his poetry voices, with compelling rage, the protest of the progressive mind of the age. Bruised by life himself, Keshavsut reveals a melancholy strain, which, transcending personal ills, touches off a higher restlessness. From it springs those poems of deep anguish, dimly aware of some

fugitive ecstasy. This mysticism blends with the urge for a fullness of life, enriched by love, Keshavsut's personal expression of which was, then, condemned and distorted, by the orthodox. But for poets to come, it restored love as an honest theme for poetry, without the aid of mythical characters. This great rebel's conception of freedom was large, and it, naturally, included political freedom. Writing with directness and vigour, he brought poetry close to life and gave it a vital context, which it had lacked for long. This "Poet" awakened many kindred spirits into poetry.

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Narayan Waman Tilak (1865—1919), more modest in revolt, brought poetry closer to life, for he was essentially the poet of the simple blisses of the home, of the loving wife and innocent children and also of flowers. But flowers, sometime, beckoned beyond themselves to deeper attachments and this lover of the little world around him then soared into vastness. As a young man he embraced Christianity, in quest of the peace, that the deep study and observance of Hinduism could not give him. However, he cherished great love and enthusiasm for Marathi language and culture, which he enriched with his work. His devotional poetry, the work of mature years, has a Christian tinge, but it rises above formal religion and calls eager response from all. The story of this modern saint-poet is beautifully told in his wife, Laxmibai's, peerless autobiography, '*Smritichitre*'.

The inclusion of Vinayak Janardan Karandikar (1872—1909) amongst the new poets is controversial, for he was content with the glorification of the past, "Gone is Shivaji, alas," being his characteristic note. His historical narratives reveal his strength as a vigorous and lucid writer, and also his weakness as a sentimentalist. His song was moral, but the singing quality was there, and that, coupled with the faint touch of personal emotion in a few lyrics, places him with the moderns.

Ram Ganesh Gadkari—Govindagraj (1885—1919), who touched reeling heights of popularity even during his lifetime, as dramatist and poet, described himself with sincere modesty as Keshavsut's '*Chela Sachha*' (true disciple), but, ironically, his influence was largely responsible for the weakening of the militant role that Keshavsut had inspired in modern poetry. Essentially a romantic, Govindagraj often lapsed into escapism, excess of sentiment and lavish fancy. But a dazzling mastery over the graces of language was his crowning glory and sin. Sternly controlled, it brought forth lovely poetry; else, it overpowered content in a sheer exhibition of virtuosity. It cast a spell on readers, whom he drew to poetry as no modern poet did; but the spell deadened their sensitivity to all but language and hastened the decadence, of poet and reader, that was coming. In Balakavi Tryambak Bapuji Thombre (1890—1918), however, the instinct of art being far more sound, a delicious and pictorial style added lustre to his native lyricism. His surrender to the beauties of Nature inspired an imagery unrivalled for concentrated poetic truth. Life was not to be denied, however, and it had begun warping the edges of this poetry of joy, child-like in



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its freshness, when death, in a mysterious accident, removed this poet prematurely. He was a disciple of Keshavsut and a protege of Tilak, without losing his poetic individuality, which was purer and sharper than that of either poet.

These five poets, whom critical convention puts together as the shapers of modern Marathi poetry, however divergent their ways, and unequal their merits, had died before 1920. But three of their contemporaries, no less in stature, lived on long into the next period and their influence, too, was delayed. Of them Chandrashekhar Shivram Gorhe (1871—1937), known better by his first name was hardly touched by the new spirit in poetry. Study of classical Sanskrit poetry and the 'pundit' poets made him cultivate formal excellences rather than poetic intensity. His translations of English poetry, however, show surprising competence. Even with a Sanskritised diction, he achieved perspicuity, but the appeal, of course, was always to the scholarly reader. Bee was the English pseudonym of Narayan Murlidhar Gupte (1872—1947), who, though nourished on old poetry, escaped the trammels of its thought and wrote with animation about the decay in life and poetry. He was for revolt against the tyranny of the past and of tradition, and sang of 'new hopes' and 'new urge' with deep warmth, for neither poverty nor neglect could dim his faith in life. Forty-nine lyrics are all that he wrote and most of them do not yield their beauty to the casual reader. His mysticism, recalling the old saint-poets and expressed in the terminology of Indian philosophy, makes for the obscurity which is further heightened by tortuous images. But he also wrote, with abandon, of material beauties, and the fragrance of the unsophisticated old *lavni* still lingers in some of his lyrics. Bhaskar Ramchandra Tambe (1874—1941), unlike Bee, fascinated the common reader and exerted wide influence on the poets after 1920. The fascination could be traced to the song-quality of his lyrics, their pretty style and sensuousness, and the influence could be traced to the fatally easy imitability of these features. The influences on Tambe were many, English poetry, particularly Victorian, old Marathi and Hindi poetry and Tagore being prominent. He lived in Madhyabharat and its feudalism was more than a setting to many of his romantic poems; it entered their spirit. New thought hardly ever touched it, it sought, in fact, to escape from thought, and from life. The popular symbolism of love of the *Bhakti* School provided just enough veneer of mysticism to give some of his lyrics a subtle charm, evoking in the reader, particularly the adolescent, the desired mood.

Only less distinguished than these, but significant in the history of poetry were a few others. To divide them rigidly into the new and old schools of poetry would be unsafe, as the dividing line is yet uncertain, and some of these poets even more so, about their loyalties. However, in most cases, the general leanings are fairly pronounced. Ekanath Pandurang Rendalkar and Nagesh Ganesh Navare were avowed disciples of Keshavsut. They derived much from him besides his characteristic themes and their discarding of rhyme was far more determined. But neither escaped Sanskrit

diction. Dutt—Dattatraya Kondo Ghate, whose very early death frustrated the promise held out by his slender performance in its authentic personal note, was, obviously, of the new school. So was, largely, Madhavanuj—Dr. Kashinath Hari Modak with his unaffected verse and concrete themes, but his adaptations from Bengali and faint echoes of English poetry indicate other influences besides Keshavsut. Gangadhar Ramchandra Mogre wrote much topical verse, the satiric and the elegiac being his successful strains. Of the old school and contentiously so, was Anantatanay—Dattatraya Anant Apte whose output strikes us more by its quantity than quality. The same could be said of Narayan Keshav Behere, Anandrao Krishnaji Tekade and Sadhudas—Gopal Govind Mujumdar. Of these, Tekade enjoyed a brief spell of popularity with his recitations particularly of his poems about Maratha history and the sacred love of Radha and Krishna. The patriotic poetry of Govind—Govind Tryambak Darekar served an effective agitational role, with its virile quality. So did, partly, that of his associate Vinayak Damodar Savarkar, who, later, did even better in prose. Revivalism, with its overcolouring of history, was, however, the source of much of his poetry. The iconoclasm of Keshavsut had, through indifferent disciples and superficial imitations, by the end of this period lost its fiery edge. Romance, leaning on idealised history and school-boyish sentiment and served in sugared language, won the reader, incapacitating him from responding to more intense poetry. But the unimaginative pedant, to whom poetry was an academic exercise in verse, had lost his grip; and the voice of Keshavsut, however smothered, still called some, whose work was to bring splendour to Marathi poetry. Prosody was inclined to shed some of its rigidities, the elastic *jati* metres being now favoured more, and new forms like the sonnet were tried.

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The development of drama, during this period, was less qualified. It grew into a living force, drawing the finest talent in writing and acting, as also in music, which, however, proved to be a doubtful acquisition in its effect. The stage became elaborate and though realism was not yet attempted, the setting provided adequate illusion. With powerful plays taking the board, mere lavishness of decor became irrelevant. There were fewer translations and more plays that touched contemporary life, but their romantic twists, usually, weakened their realism. Modern European drama was yet to arouse the social conscience of the theatre. But the political unrest found an able ally in it, making deft use of history and mythology for telling analogies.

Govind Ballal Deval (1854—1916), who revered Kirloskar as his 'guru', wrote seven plays, of which three were adaptations from English and three from Sanskrit, the seventh, *Sharada*, being original. But most of the adaptations were immaculate and *Sanshayakallol*, the most successful of them, usually passes for an original play. It is based on Murphy's, "*All in the Wrong*" and *Zunzarrao* on Shakespeare's *Othello* and *Durga* on '*Isabella*'. *Vikramorvasheeya* and *Mrichhakatika* are rendered more closely, and the latter, particularly, with a rigorous purning out of what is

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dramatically inessential. To dramatise Bana's tortuous prose romance, *Kadambari*, is an ambitious task, but Deval's *Shapasam-bhrama* does it with fair success. *Sharada* treats the problem of an old man marrying a young girl. With the passage of half a century of even halting reform, the problem has become stale, but not the play with its sharp characterisation, its realism, its humour and with its very songs, which, as rarely elsewhere, are an integral part of the play. If the success of Deval's natural dialogue had stirred sufficient emulation, realism on the Marathi stage would have derived great strength.

With Shripad Krishna Kolhatkar (1871—1934), yet another major movement starts in the Marathi drama. On the complicated plot of the Shakespearean romance, he grafted the satirical comedy of Moliere, and, if the result was not consistently happy, romance being incongruous with satire, his humour held them together somehow. But the impression of artificiality persists and where the humour is content with puns, however, clever, the impression deepens. It weakens the cause of social reform, which some of his plays ostensibly advocate, and the unreality of incident, character and dialogue overwhelms the serious purpose. Subtleness of humour and the self-conscious play of fancy limited the full appeal of these plays to the highly educated minority, the average play-goer being left to the glitter of language and, more effectively, to the songs, which introduced attractive tunes. Of his thirteen plays, one attempted a historical theme, with little success, and of the rest, *Mookanayak*, *Mativikar*, *Premashodhan*, *Janmarahasya* and *Vadhoo-pareeksha* are more well-known.

Far more dazzling was the success of Krishnaji Prabhakar Khadilkar (1872—1948), whose distinction as a journalist, partly under Lokmanya Tilak in *Kesari* gave it further glamour. But his work is most unequal, his earlier plays being his best. They were without songs and concentrated on plot-structure, characterisation and dialogue. When Khadilkar went over to the 'musical' stage, he wrote plays, with one exception on mythological themes, which sacrificed drama to music and lavish production by the most popular actor of the age. This decline of Khadilkar, particularly after 1920, was part of and illustrative of, the decline of Marathi drama. His three historical plays, his early work, reveal a fine instinct for drama and the influence of Shakespeare, '*Sawai Madhavravacha Mrityu*' his first play giving us both Hamlet and Iago. *Bhaubandaki*, with faint echoes of *Macbeth*, is one of the most powerful plays in Marathi, its tense situations lying with its dynamic characterisation for effect. *Keechakvadh*, with its high-pitched drama and political symbolism, brought great success and in its wake, proscription by government, which saw treason in the popular identification of Keechak with Lord Curzon and Bheema with Tilak. Khadilkar's later attempts at importing politics into mythological plays, however, never impressed, although the naive read more politics into them than was intended. *Vidyaharan* retains many of the qualities of the author's first flush, but the great popularity of *Manapaman* and *Swayamwar* carried the seeds of the author's decline, which was never arrested. He

lacked humour and most of his attempts at it are distressing. The higher reaches of imagination being beyond him, his romance never has the genuine ring. Only an eye for dramatic situation saves many of his plays from being utterly mediocre. Narsinh Chintaman Kelkar (1872—1947), whose close association with Lokamanya Tilak brought him great distinction, had most of these qualities though in a restricted measure and their blend made for success in '*Totayache Band*', a historical play about Nana Phadnis and Parvati-bai, the widow of Sadashiv Rao killed at Panipat whose imposter created a crisis at the court as even the widow would believe his identity. Two more of Kelkar's plays, *Chandragupta* and *Amatya-madhav* on the founder of the Vijaynagar empire, treat history without being historical. His mythological plays *Krishnarjunayudha* and *Veervidambana* have a modern humour. A versatile journalist, Kelkar had cultivated a sinewy and pleasing style, which lent itself with ease to a variety of purposes, including dramatic dialogue.

In drama, as in poetry, Ram Ganesh Gadkari's mastery over language was his glory and also his undoing. In sheer exuberance of rich style, Marathi prose has little to rival Gadkari's last and unfinished play *Rajasanyasa*, and even his first *Premasanyasa*, reveals unusual beauties. But this power was not always harnessed to dramatic ends. Nor were two others, equally striking, imagination and humour. They often kept him, and the reader, too, from the main drama. His characters are over-coloured but many of them, like Sindhu, the heroine of his most popular play *Ekach Pyala*, live with a strange vitality. Sindhu is the ideal Hindu wife; so is Vasundhara of *Punyaprabhav*. It is the sentimental ideal of self-effacement. But the cynicism of Noopur in the latter play is as conspicuous. Thus was Gadkari divided against himself and suffered, as a writer, for lack of a steady vision, in spite of his great potentialities. Of his men, the villains are most impressive. Latika, in *Bhavabandhan*, is, however, a successful attempt at portraying the buoyant modern girl. Gadkari's plots are untidy, their complications being carelessly handled.

These playwrights brought splendour to Marathi drama, but its development was imperfect. Realism was still weak, and Kolhatkar's and Gadkari's attempts to pose social problems through romantic plots had little success. Natural and well-constructed plots were rare. Sub-plots and improbable incidents were features learnt from Shakespeare. Excellent translations of his plays appeared in this period, by G. G. Agarkar, V. B. Kelkar and S. M. Paranjape, among others. But his melodrama, rather than his drama, was absorbed by our playwrights. Historical plays leaned towards the romantic. Even Vasudeoshastri Khare, a great scholar of history, whose work in the publication of historical records is monumental and Y. N. Tipnis, actor and dramatist, wrote popular plays with a little history as an excuse for romance. The first conscious challenge to this tyranny of romance came from B. V. Warkerkar's '*Hach Mulacha Bap*' (1917), a play on the evil of dowry. Warkerkar had started his career with '*Kunjvihari*' (1914) and he was, later, to achieve great success in Drama and Novel.

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The history of the Novel in this period centres round Hari Narayan Apte (1864—1919). A pupil of both Chiplunkar and Agarkar, Apte showed divided loyalties, a social reformer who distrusted rationalism. Though he assisted Agarkar for some time in conducting the *Sudharak*, he belonged to the school of Ranade seeking a compromise between reform and tradition. The grounds of his protest against social injustices were mostly humanitarian. Novels, he said, should not merely amuse, but also instruct, and his own, particularly the ten on contemporary themes, have the earnestness of moral purpose. *Madhli Sthiti* (1885), the first of them, was also the first modern novel in Marathi. These novels are a study of the Maharashtrian middle class mostly Brahmin, from cities like Poona and Bombay. *Pan Lakshyat Kon Ghetu?* (1890—93), Apte's most famous novel, is a moving picture of the sufferings of Yamuna, a widow, whose autobiography it is. Deeply influenced by Mill's 'Subjection of Women', Apte wrote of the disabilities of women in other novels too. The evils of child marriage and the joint family system were a recurrent theme with him. But the political problem was not neglected, either. Bhavanand, the hero of *Mee*, spiritualising politics, becomes a *Sanyasee*, to devote himself to political work. This missionary ideal of political service found expression in The Servants of India Society. Political emancipation was the theme of some of his other novels like *Yeshwantrao* and *Ajach*. There is a wide variety of characters in these novels, yet there was none, as Apte said, that was not drawn from life. His humour springs from character. The restraint of his love-scenes reflects the growing puritanism of the age. The looseness of his plots can be partly ascribed to serial publication and to his being engaged, sometimes, on more than one novel at a time. Six of his novels are incomplete. As with Dickens, his favourite, his sense of form was imperfect. This is particularly true of his historical novels, where the emphasis on action exposes the weakness even more. Character and incident are repeated and there is frequent recourse to disguise and similar tricks of romance. But the general historical illusion is satisfying. Apte had made a careful study of what little material was available concerning Maratha History and where his imagination had to fill in details, or provide the background of common life, it achieved the tasks very well. Shivaji was the focal point of the new interest in history and five of Apte's eleven historical novels deal with Shivaji's period. Apte's history was less certain when he treated earlier periods, as in *Chandragupta* or *Vajraghata*, or even the later, as in *Madhyanha*. Shivaji was, inevitably, idealised with Saint Ramdas for his political preceptor; but he was also modernised, for, like many of his men, he speaks of political freedom with a modern accent. Apte's '*Mhaisoorcha Wagh*' was adapted from Meadows Taylor's 'Tipoo Sultan'. His first novel had started as an adaptation from Reynold's, but within a few chapters, it parted from the original. Scott's was a major influence on Apte. All his novels, but the first, were published serially in his weekly *Karamanuk*, for which he also did much miscellaneous writing. He also wrote two plays, neither with any distinction.

With Apte's success, the novel settled down as a popular form attracting a large number of writers. But, till the publication of Vaman Malhar Joshi's '*Raginee*', in 1915, there was none of comparable stature. Narayan Hari Apte, a prolific writer, began with '*Ajinkya Tara*' (1905), a historical novel, and has continued to write till this day. His novels on contemporary life, domestic in tone, are obviously designed to instruct the reader, and his historical romance, too, carry moral tags. Another novelist, with a large output was 'Nathmadhav' Dwarkanath Mahadev Pitale (1882—1928). His earlier novels, most of them romances, had little merit; but his art improved with experience and with growing awareness of social problems. He struck his best vein, later, in the historical novel for which he had equipped himself with reading and travel. After 1920 he published a series of novels on *Swarajya*, i.e., the Maratha period, which earned him considerable popularity. They have vividness and narrative skill but their history is often vitiated by a modern flavour. This weakness, however, was common to most Marathi historical novels. Sahakari Krishna—Krishnaji Anant Ekabote, who wrote some historical novels, besides others, did not escape it. But the appeal of history was irresistible, and scholars like C. V. Vaidya, S. M. Paranjape and C. G. Bhanoo tried their hand at historical fiction. The social conflicts of the age, however, were hardly faced by the novel. It, mostly, chose to by-pass them into the labyrinth of romance. A thin stream of realism was let in by translations from Bengali. V. S. Gurjar, V. G. Apte, P. S. Bhave and K. R. Mitra translated the novels of Bankimchandra Chatterji, Prabhatkumar Mukherji, Sharatchandra Chatterji and others.

This contact with the Bengali novel was fruitful. Mitra also attempted translations of Bengali poetry and he transmitted his enthusiasm for that language to many others, as his excellent monthly *Manoranjan* and his publications prove. There were also a few adaptations from English. Vaman Malhar Joshi's '*Raginee*' (1915), held out promise of a higher plane for the Marathi novel. Its sophisticated characters, including women, have passion for argument, and, in the latter part, it lapses into unnatural incident. But it stirred a new faith in the philosophical potentialities of the novel.

The Short Story was attempted by many writers, but most of them missed the essential unity of the form. The average short story of the period was leisurely and didactic; even Hari Narayan Apte, whose *Karamanuk* carried a short story in every issue, failed to grasp the secret of the form. Mitra's *Manoranjan* gave prominence to the short story, publishing a large number of translations. Amongst the prominent short story writers of the period were three women, Mrs. Kashibai Kanitkar, Mrs. Girijabai Kelkar and Mrs. Anandibai Shirke. K. K. Gokhale was the best of those who adapted stories from English. V. S. Gurjar, N. H. Apte, V. G. Apte, S. K. Kolhatkar, V. M. Joshi and Sahakari Krishna also did well in this form, some of them with competent translations. Of the Indian short story writers translated, Premchand, Rabindranath Tagore and Sharatchandra Chatterji were outstanding.

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**CHAPTER 2.** The controversies of the age stimulated remarkable activity in the prose of argument, the vehicle for which was, mostly, the press. Lokamanya Bal Gangadhar Tilak's writings in *Kesari*, which were later collected in four volumes, stirred Maharashtra deeply. Not a little of their appeal came from the vigorous style which made deft use of irony and sarcasm, while it spurned the more elaborate tricks of rhetoric. It also bears traces of the author's profound scholarship. Closely associated with Tilak's is the name of Gopal Ganesh Agarkar (1856—1895), a colleague in the early years and then an opponent. Agarkar edited *Kesari* for its first six years but resigned when differences with Tilak on the question of Social Reform came to a head. In 1888, Agarkar started *Sudharak*, and fought spiritedly through its columns against orthodoxy, which claimed Tilak as its champion. The heat of controversy probably drove Tilak further than he would go. With the large majority of people against him, Agarkar showed unflinching heroism in the cause of social reform. His writings are an eloquent record of it. "I will speak what is right and do what is possible" (*Ishta asel te bolnar va shakya asel te karnar*), was the fearless motto of *Sudharak*. Agarkar's style has the strength of this noble purpose. It is lucid and its earnestness is transparent. It is not devoid of literary graces and its humour is refined. Agarkar wrote on varied subjects with ease and persuasiveness, and his writings, in *Sudharak*, have more of the quality of the Essay than those of Chiplunkar or Tilak.

Shivram Mahadeo Paranjape (1864—1929), a gifted orator and writer of prose, was a follower of Lokamanya Tilak and his *Kal* rivalled '*Kesari*' in popularity for some time. The ten volumes of his *Kalatil Nivadak Nibandh*, i.e., selected essays from *Kal*, proscribed by government for many years, have great beauties of style, the best of them being irony. Paranjape's irony was subtle and, often, conveyed in a highly Sanskritised style, bristling with classical allusions. This limited its full appeal to the educated minority, whereas Tilak's bluntness, and even his sarcasms, roused the common reader. Following Tilak, Paranjape directed a part of his energy against social reformers. He looked back wistfully at the past and hence, usually, the poetic touch in his writings. Besides the essays for *Kal*, Paranjape wrote much else, including two novels and a few plays.

The versatility of N. C. Kelkar, of *Kesari*, as a writer was more striking than his excellence in any one form. Essentially a journalist, he wrote with ease and confidence on a large variety of subjects. His highest gift was his lucid style, touched with sly humour. Its dignity was rarely perturbed. His happy allusions and revealing similes delighted his reader and made even weightier themes in Politics, History or Literary Criticism agreeable to him. For the large volume of his writing, the evenness of quality maintained was remarkable. Besides his contributions to *Kesari* compiled later in many volumes, he published, before 1920, *Subhashit ani Vinod* (1908), a book on wit and humour, *Irelandcha Itihas* (1909), an account of Ireland's struggle for independence and *Marathe*

*ani Ingraj* (1918), a study of the relations between the Marathas and the British. He continued to write profusely. His distrust of extremes in politics and social life was at once his strength and weakness. The journalistic writings of K. P. Khadilkar, who was also associated with *Kesari* for many years, were eclipsed by his dramas; but they had vigour and firmness which Kelkar's writings lacked, but Tilak's had. Of subtlety or humour he had little; but the appeal of his deep sincerity covered the deficiency.

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A dazzling, but enigmatic, figure in journalism was Achyut Balwant Kolhatkar (1879—1931), whose quick rise to fame and equally quick fall from it had much to do with his being first an ardent follower of Tilak, and, then, his critic. The number of periodicals he started was large, but none settled down, though almost each, while it lasted, fascinated readers. *Sandesh* was the best known of these. Kolhatkar taught the common man to read newspapers, though in order to do that he often allowed his writings to be a mere riot of words and fancy. But this was also an attempt to rescue Marathi journalistic style from the heaviness which scholar journalists had brought to it. The sauciness of his *Vatsalavahinichi Patre*, a series in *Sandesh*, will be long remembered. Kolhatkar also wrote a few plays, and, after 1920, a few novelettes.

Of the other miscellaneous writers of the period, two need mention. M. S. Gole's defence of tradition in *Hindudharma ani Sudharana* and *Brahman ani Tyachi Vidya* won him great fame. The books would always be read for their incisive style.

Rajaramashastri Bhagwat, breaking away from tradition in his approach to ancient learning, strengthened the cause of the social reformer. He wrote on many subjects, but his worth is even greater than his books.

Shripad Krishna Kolhatkar served the cause of social reform more effectively with his '*Sudamyache Pohe*', a series of satirical sketches, than with his plays. The satire in these sketches makes delightful fun of certain social customs and though Kolhatkar could not resist his fondness for puns and exaggeration his humour in this book is much less affected than in his plays. He admits his debt to Voltaire, Rabelais, Mark Twain and Moliere, but there is nothing derivative in his humour. Ram Ganesh Gadkari, too, following his guru, wrote similar sketches compiled in *Sampoorna Balakram*, but surpassed him in the quality and exuberance of humour. Gadkari's scintillating imagination, though at some times led him into wild exaggeration, touched his humour with a rare brilliance. But the satire is often lost in the brilliance.

The earnestness of the age, and its didactic temper, should have stimulated Biography; but the output in this form was meagre. The didactic attitude, however, predominated, holding up the heroes of biographies as models of perfection. V. K. Oka's monthly *Balabodh*, published a biography a month for thirty-four years.



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The heroes were mostly from the West, material about them being easily available. The new national feeling, however, in substituting Indian heroes for foreign ones, went to the distant past, which was, inevitably, glorified. 'Dhanurdhari' R. V. Tikekar did a few biographies in this vein. Even the more authentic historical biography, as practised by such scholars as Rajwade, Parasnis and Khare was not entirely objective, K. A. Keluskar's *Life of Shivaji*, later translated into English, supplied a popular need. The struggle for freedom in Ireland and Italy provided a few inspiring biographies. The literary biography was attempted by V. K. Rajwade, B.A. Bhide, L. R. Pangarkar and J. R. Ajgaokar. They wrote of old Marathi writers, particularly of the saint-poets, with genuine enthusiasm though rarely with critical discernment. Mrs. Kashibai Kanitkar's *Life of Dr. Anandibai Joshi*, a social reformer, attracted some attention. In most of these biographies, the principal character is idealised into an abstraction and lacks human warmth. Two autobiographies of the period, however, have far more of the human element in them. They are '*Amachya Ayushyatil Kahi Athavnee*' by Mrs. Ramabai Ranade, wife of M. G. Ranade, and '*Maze Atmavritta*' by Dhondo Keshav Karve, the founder of Indian Women's University. Mrs. Ranade's self-effacing book is more of a framework to an intimate portrait of her illustrious husband than an autobiography. Mr. Karve's is the typical story of the reformer's struggle against prejudice. Both books are refreshingly simple in style, no effects being sought. Translations of a few English autobiographies also appeared in the period.

The study of language, pursued with zest by many scholars, produced valuable writings. R. B. Joshi, R. K. Gunjikar and M. K. Damle worked on Grammar. V. K. Rajwade, P. D. Gune, R. R. Bhagwat, C. V. Vaidya did valuable research in the history of Marathi language. Dr. R. G. Bhandarkar's work in this field, though it appeared in English, was, and will always be an inspiration to students of language. A few useful dictionaries appeared in this period. The work done in Literary Criticism, on the theoretical side, was mostly related to Sanskrit poetics, the '*alamkaras*' and the '*rasas*' drawing particular attention. Prosody drew Rajwade, among others. In Philosophy, Tilak's '*Gitarahasya*' (1915) towers above other works, of which the writings of M. M. Joshi and S. M. Phadke on *Vedanta* deserve mention. There were few books on Economics, which is surprising considering the economic upheaval, and the famines, in the nineteenth century. Ranade, who founded Indian Economic studies, chose English for his vehicle. A fascinating book on the breakdown of our village economy, *Gaongada* (1915) was written by T. N. Atre. The sciences did not fare any better, most of the works under the head being compilations or translations for the student. Astronomy, however, brought forth two valuable books by S. B. Dikshit, *Jyotirvilas* (1892) and *Bharatiya Jyotishashastracha Itihas* (1896).

Marathi journalism took great strides during this period. The phenomenal influence of *Kesari* forms a chapter of our political agitation. *Kal*, for a brief period, and *Sandesh*, on a lower plan

achieved similar glory. Agarkar's *Sudharak* did the same service for social reform. These and other periodicals lifted journalism from a profession into a mission. *Manoranjan* and *Karamnuk* sponsored new strains in literature, and *Kavyaratnavali* propagated poetry against great odds. Magazines devoted to historical research and other branches of specialised learning did equally creditable work.

During the last hundred years, Marathi literature has developed to such proportions and in so various directions, both qualitatively and quantitatively, that the prophetic words of Ranade written in his critical note on publications in Marathi as at the end of 1864 that, "There is every likelihood that before long, the Marathi language will be in a position to take the first rank among the cultivated languages of modern India" have proved to be quite true. For, Marathi is easily on par with Bengalee and Gujarati among the Sanskrit-derived languages and Tamil and Malayalam among the Dravidian languages of India in variety and richness of expression. In a similar note written in 1898, he recorded partial fulfilment of his expectation. But his expectation, after about 70 years of his death, has been overwhelmingly fulfilled.

The advance that Marathi literature has made since Ranade recorded partial fulfilment of his hope to 1920 has already been noticed previously, if somewhat briefly. From 1920 onwards, the tree of Marathi language has borne such rich foliage, flowering and fruition as testifies to the flourishing condition that is beyond exhaustive measuring. This process has by no means come to a pause. The bulbuls nestling in its copiously spread out branches and twigs have been singing the glory of Marathi literature to the delight of its ever-increasing devotees. Whether in the field of poetry or fiction, novel or drama, short story or essay, personal essay or any form that the spontaneous outpouring of a literary artist takes, biography or travelogue, journalese or criticism, Marathi writers have shown such ample capacity and potential of self-expression as well as affluence of imagery and conception as are amazingly reassuring. They hold out a promise of still greater glory and magnificence, to judge from the quality of some works in the fields of narrative novel, drama and literary criticism.

An outstanding feature of this period is the rise of such great literary masters as the late Dr. S. V. Ketkar, Vinayak Damodar Savarkar and N. C. Kelkar. They were not only literary masters but great social and political notables also and their versatility itself is altogether striking. There may be some others who have perhaps excelled these three men in a single field of literary creation, but when the totality of literary output of these men is taken into consideration, whether qualitatively or quantitatively, none can be a match to any of the three, much less surpass them. It will, therefore, be appropriate, briefly to review the contribution of these great literary stalwarts to the Marathi literature produced during the period under survey before starting a detailed description of it.

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\*This portion from 1920 to 1970 is contributed by Shri T. V. Parvate, Bombay.

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Dr. Shridhar Vyankatesh Ketkar presents himself as an original intellectual bordering on being a genius. His is an accomplished if somewhat eccentric personality which has expressed itself in his literary and non-literary as well as organisational activities. He was so well-read even while a high school student that his teacher called him "a walking encyclopædia" and in his mature years he did produce a dictionary of varied language for the first time in Marathi and set an example for others to follow by producing similar dictionaries of specialised knowledge. He started an era as it were, of encyclopaedic works. It was an organisational feat too. He never became a rich man, always struggling for a living, but he never lost his optimism and never gave up his efforts to utilise his immense learning for the good of his fellowmen.

Ketkar's remarkable contribution consists in this that he taught people to look at social developments and happenings from a sociological point of view. He cultivated it himself in the United States where he became a double graduate and earned a doctorate. For this purpose, he produced among his other studies a thesis on "The History of Castes in India" and "An essay on Hinduism, its formation and future." He was essentially a proud but Catholic Hindu and all his writings are necessarily coloured through his Hindu glasses. He firmly held that if world humanity was to live in peace and amity, it would have to follow the Hindu sociological doctrines and their corollaries. He further held that some day this would take place.

The *Dnyanakosha* or Encyclopaedia that he produced is a living monument to Dr. Ketkar's memory. The preliminary portion of it consisting of five volumes throws light on his philosophy of life. They constitute an assessment of the total ancient Hindu lore. His separate volume *Ancient Maharashtra*, published in 1935 is an incomplete work but he reviews in it the history from the *Mahabharata* war to the Satavahan era, thus covering about 1,600 years. A number of original ideas characterise his treatment. One such is that Dr. Ketkar regards the Mahars as the original inhabitants of Maharashtra. He has also written a critique of Marathi poetry in which he advances the theory that popular mentality and creation of poetry are indissolubly intertwined.

Dr. Ketkar's novels are in a class by themselves. In all these it is the sociologist in him that dominates. All of them aim at only teaching the reader something helpful for social reconstruction. For this reason, many a litterateur refuse to recognise him as a novelist or a story-teller. Although Dr. Ketkar was an ardent Hindu, he was not enamoured of spiritualism or other worldliness. He is a downright materialist. So great a thinker, a discerning critic and a dispassionate writer as the late Vaman Malhar Joshi has said: "It is much better to neglect art a little and show up the varied situations in actual life and explain their inwardness to the mass of people through the medium of novels than conceal the poverty of thoughts and ideas in the name of art. If in such an effort your language is not neat and tidy and polished and you make unwanted diversions or enter into too many details it does not matter. These

are no doubt shortcomings but they are tolerable. From a healthier standpoint, I believe Ketkar is a greater artist than such pseudo-artists."

All that Dr. Ketkar wrote was purposeful. It was not meant for providing cheap entertainment. He stood for free thinking and free expression of opinion. He believed that Hindu life had a message to give to the world and that was to unite the whole world and humanity into one. Because of his certain eccentricities, his work has not been appreciated as widely as it deserves to be.

Vinayak Damodar Savarkar was also a great Hindu. But the positions that they took up as protagonists of Hinduism differed more than they agreed. One common characteristic of both was that both of them attached little importance to spiritual, ritualistic or other-worldly aspects of Hinduism. Both of them were predominantly materialist and concerned with life on this planet. The difference lay in this that Ketkar's thinking was sociological and therefore around the future of Hinduism and humanity. Savarkar's eyes were rivetted on the past glory of Hinduism as a political entity. He was a romanticist and wielded enormous power in his inspiring prose and poetic writings over those who came under his spell.

Savarkar's whole life is a piece of romance, a poem of daring, intellectual brilliance and uncommon experiences as every one knows. He was a curious mixture of Reason and Emotion. His poetic compositions testify to his highly emotional make-up while his essays, speeches, books, plays are red-hot reason, combined with sarcasm and hyperbolic expression. As Mr. N. C. Kelkar has observed, the inspiration for poetry and ability for versical composition had developed in him to a very high degree when he was only in the middle of his teens. As Savarkar himself has said, he was by temperament a poet and an artist, but his surroundings compelled him to be a politician. His love of liberty and his ardent and irrepressible patriotism were inseparable attributes of his psychological make-up. His lyrics like *Sagara Prana Talamalala* and *Tarakans Pahun* are typically testificatory of this. His longer poems like *Kamula* and *Gomantaka* clearly show that he had all the makings of becoming an epic poet though he did not turn out to be one. So are his patriotic and hero-worshipping ballads.

Savarkar's place as a poet in modern Marathi literature is singularly his own. Modern poets claim their inspiration from English poets, but Savarkar derives inspiration from Sanskrit poetical works. His autobiography *Majhi Janmathep* is an unparalleled autobiographical writing, its appeal both to the head and heart being unusual. His other inspiring works which had the power of setting aflame young patriotic hearts are *Life of Mazzini* and *1857 - First War of Independence*. Both had the honour of being proscribed by the British Government but to whose "Great Literary Power" even Sir Valentine Chirol has borne witness. Extremely rationalist and argumentative are his essays on matters of social reform most of which were originally published by *Kirloskar* a monthly periodical of progressive and rationalist thought. Savarkar

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wrote only one novel called *Kalen Panee* which deals with the life of aboriginal tribes in the Andamans and the jail life there. His three plays are avowedly propagandist. *Sanyasta Khadga* preaches the futility of extreme non-violence; *Uttara Kriya* is around the theme of vindication of the Panipat debacle by Madhaorao Peshwa and *Ushshapa* condemns untouchability in Hinduism.

After Agarkar, Savarkar was the one effective writer in Marathi who upheld the banner of Reason and Rationalism. His idealism, patriotism, courage, eloquence, faith in ever progressive Hinduism and love of heroics were in a class by itself and so he is a peerless personality in Marathi letters and Maharashtra's modern history.

The third outstanding figure of the period we are discussing is Narasinha Chintaman Kelkar who scarcely left any field of creative literature untouched and he touched nothing that he did not adorn. By common consent among his literary admirers, however, he excelled all his contemporaries and compeers in essay. Kelkar looked upon writing as a sport, an attitude which was akin to looking upon writing as an art which did not frown upon being purposeful if it was so disposed. Kelkar had no fixed ideas on life when he started it. It was a process of drift which he did not take great pains to direct or control. As he himself has said, "Just as a river makes its own bed, my life's river went on making its own bed. But one thing was certain. I was a lover of virtue, an admirer of merit and had a sense of appreciation for character. A struggling lawyer at Satara in my twenties, I was very fond of writing and had a literary bent of mind. So when Tilak's offer to join him came, I snatched it unhesitatingly. That decided my future course of life. I became a life-long companion of Tilak and with open eyes and without repentance, I accepted all the good and evil that was attendant upon such companionship."

Entrance in the Kesari-Mahratta office afforded Kelkar all the opportunity he wanted to practice his penmanship. As Vaman Malhar Joshi has said he became a practitioner of literature, conscious, dutiful and devoted. He had nothing like a mission in life as Dr. Ketkar or Vinayak Savarkar had, but he had a high sense of loyalty, performing all the duties he had solemnly undertaken with a cheerful attitude and a sense of enjoyment. Although therefore, he was not gifted with the brilliance of Savarkar or the philosophical depth of Ketkar or any quality at its highest water mark, he had combined in him so many good qualities in a sufficient measure that enabled him to achieve what genius or brilliance could not achieve for others who were perhaps more richly endowed than he was in selected single fields, he excelled them in aggregate.

Thus without neglecting his duties and responsibilities that devolved on him as an associate of Tilak, the patriot and politician, both in his public and semi-private life, he tried his hand as a writer in a number of literary fields to his satisfaction and to the admiration and esteem of his numerous admirers. From week to week he was required to write for the *Kesari* and the *Mahratta* on various subjects. That made him a copiously informed, conscientious writer in the

people's cause, which he amiably but convincingly advocated. If delightful writing was essentially his characteristic, it must be said that he never could get into ecstasy over anything and therefore his creations always lacked a highly emotional appeal; they had a quality of quietening and pacifying rather than stirring and moving.

That being Kelkar's predominating feature in all his writings, he failed as a playwright and novelist or even a short story writer, though he surpassed everybody as an essayist. This made him a lover and a connoisseur of art, but he was not a first rate artist himself. To say so is not to say that he failed to appeal to his readers because it is a fact that he is and has been a very popular writer and junior writers have prized a good word of appreciation from him as a great asset. A number of younger writers have considered it an honour to have been able to imitate his style, his equanimity, his mental poise, his quest for knowledge, his earnestness to be of use and service to his fellowmen and above all his practical and commonsense attitude towards men, affairs and events. His impress is discernible on all who were his juniors all over Maharashtra, most prominent among whom were Shripad Mahadeo Mate, P. G. Sahasrabuddhe, D. V. Potdar, G. V. Ketkar, G. T. Madkholkar, D. V. Divekar, D. N. Shikhare, P. V. Gadgil, H. R. Mahajani, N. S. Phadke, V. S. Khandekar, G. B. Sardar and indeed quite a host of them who have remained unnamed here.

Kelkar undoubtedly placed reason above emotion, but he was not a militant advocate of reason even on that account like Savarkar. He was essentially a moderate and believed in the principle of the 'golden mean'. All his doings or omissions therefore were prompted by this attitude of moderation in everything and therefore he was an ordinary man at his best. In an appreciative article on Kelkar, the late Prof. S. D. Javdekar has aptly described his exact position. "There was nothing in common between the rationalism of Agarkar and the rationalism of Kelkar. To Agarkar rationalism was a life's loyalty. He placed reason above everything else and whatever could not be understood by Reason was rejected by him or dismissed as 'unknowable'. He was prepared to sacrifice everything for the truth that Reason yielded to him and he became a recluse in pursuit of it. He was a hero and worshipped heroism. Kelkar's rationalism was quite different from this. Men like Tilak or Gandhi often give vent to extremist expressions or follow extremist policies. On such occasions, it becomes necessary to explain the impractical character of their positions and modify them so as to make them acceptable for ordinary people. Kelkar had this talent pre-eminently. He had the moral courage to say to the face of these extraordinary men that they were going too far so as to be beyond the reach of ordinary men and this is what he or some others considered rationalism." But in essence it was only a sense of caution. Could this be regarded as a very great contribution to the making of modern Maharashtra? After Tilak only Gandhism and socialism were the 'isms' that dominated people's thinking and behaviour. Did Kelkar stand for anything comparable to these? No. Yet he stood for an amalgam of both and was doubtless a progressive force

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and that moulded all his doings. He was not inclined to go to the root of things every now and then and would rather let sleeping dogs lie. This determined the character of all his literary creations. They influenced others too and this has led to so studious and circumspect a critic as A. N. Deshpande to describe the period from 1920 to 1950 as the Kelkar Literary Era.

Kelkar was a prolific writer. He loved no other activity more. All his leisure was utilised by him for writing or dictating which only means getting things written. That he is second to none as a delightful essayist has already been said. He wrote nine plays in all and some of them were staged also. Four of these are playful and entertaining without being cheap farces. *Totayache Banda* is around an episode in Maratha history of which Parvatibai, wife of the hero of Panipat, Sadashivrao Bhau, is the heroine whom Kelkar has portrayed most sympathetically as a pathetic figure, but Nana Phadnavis has been a caricature, in spite of Khare Shastri's opinion that he is historically faithful. A really delightful light comedy is *Krishnarajuna Yuddha* which when staged was extremely pleasing to so well known a connoisseur of all art, the late Dr. M. R. Jayakar. About the seven other plays, there is nothing much to write home about. In his very young years Kelkar translated Sheridan's *Two Rivals* by replacing Indian names for English but according to a critic, Kelkar only succeeded in murdering Sheridan! According to Kelkar himself, he was temperamentally unfit for writing a powerful drama. Sitting in judgment upon himself in his autobiography he says: "I have not written a single of my plays in vindication of any principle. They were only my essays in artistic writing. I cannot rise emotionally to the desired or necessary height or pitch. I cannot produce humour or laughter to order. These are my shortcomings. But my advantages are that I write simple language. My plots and situations are as they should be. But nowhere is the background conducive to highly erotic scenes. On this account I conform strictly to the injunction of Bharata, that a play should be such as could be witnessed by all members of a family *i. e.*, father and son, husband and wife, brothers and sisters simultaneously. I believe this is a very important desideratum."

Kelkar's fondness for writing something useful and worthwhile persisted even after his retirement from the active editorship of the *Kesari*. For he wrote no less than seven novels in this period and serialised them in *Kesari* and *Sahyadri*, monthly periodicals started by him on behalf of the Kesari-Mahratta Trust. They were, *Navalpurcha Sansthanik*, *Balidan*, *Konkancha Por*, *Kavla ani Dhapi*, *Diwan Zipri*, *Pramila* and *Andharwad*. But all these were written with a purpose. In the first, Kelkar has portrayed the black side of Indian State politics but side by side he has also delineated the portrait of an ideal prince, obviously to show to the reader what a modern prince should be like if that order had to last. In the second he juxtaposed the violent ways of the Shaktas and non-violent ways of the Buddhists. In the third, we get a thrilling portrayal of seafaring life. In this way Kelkar has always selected

subjects which were quite out of the way and not around 'he and she' as in most novels of the Kelkar era. But in character development he does not show the skill of an adept.

Kelkar has explained his stand in writing stories whether long or short in one of his novels *Kavla ani Dhapi*. He says: "My object is to write with a particular purpose and combine with it such art as I can command. If a useful idea strikes me I like to exploit it for public benefit in an artistic form. That is at the back of my stories and novels." If one keeps in mind this limitation and reads Kelkar's stories of which he wrote as many as 25 there will be no cause for disappointment and there will be sufficient instruction and amusement to benefit from.

Kelkar did not leave even versical composition alone. He is fully conscious that he has not the necessary intensity of emotion in him to be able to produce any lyrics but he tried his hand at composing poems merely to kill time. In this process he produced some 60 pieces of varying length. Among them is also a ballad around the story of Hirkani, the milkmaid whose heroic descent from a cliff of Raigad is full of romance of maternal love. Kelkar's poetic sallies may not be excellent poetry, but it is surely imaginative, easy and delightful. It has in no way detracted from his literary greatness; if anything it has heightened a little.

Kelkar thought of writing what is known as the personal essay only in the evening of his life. He has allowed full play to his usual faculties of detailing his varied experiences in an effortless way but his moralising and philosophising at frequent intervals have rendered them somewhat dry and expansive. These traits are incoherent in playful, personal writing like the personal essay. It is true that whatever King Midas touched was transformed into gold but is not gold bereft of all liveliness? Kelkar too adorned everything he touched but sometimes it became beauty without life.

Kelkar wrote some biographies and his own biography too. Among these the biography of Lokmanya Tilak in about 1,500 pages in three parts may be described as his *magnum opus*. It is no doubt a well-written narrative of the great patriot and public man but even here Kelkar has nowhere risen into ecstasy or has allowed himself to indulge in hyperbolic, overdone expression. His moderation and judicial frame of mind remains in tact all through. Some critics notably Prof. N. R. Phatak drew attention to several inaccuracies and mis-statements after it was published, but all said and done, it remains to this day, the most informative book on Tilak's life and if read with his collection of Tilak's appreciations that he wrote from time to time, it leaves almost nothing to be desired. These appreciations are published under the title *Lokmanya Tilkanche Punyasmarana*. This does not mean that Tilak's life and times could not be studied from different angles than the one Kelkar had and several such studies have appeared in India and abroad in the wake of Tilak's birth centenary in 1956.

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His other small biographical sketches are those of Garibaldi and Jean of Arc and those of some Irish leaders. They are of course informative, but when he could not write in an inspiring manner with a certain abandon about Tilak himself, it would be too much to expect him to write inspiringly about these outlandish heroes and heroines.

Kelkar's autobiography, however, is an exemplary piece of writing running into 900 pages. It could have been less expansive and bereft of some details with advantage, but even as it is, it will go down as a model effort in self-criticism. Kelkar's capacity for dispassionately sitting in judgment upon himself with a rare judicial detachment is uncommon. No one could have written in so judicial a manner about him as he has done. An extract from his pen will be found interesting as testifying to this rare characteristic of Kelkar. He says: "I am not an extremist by temperament and so I lack daring. I am an idealist in my own way but I cannot close my eyes to the practical restrictions on that idealism. I may and do justify the actions and omissions of the Party to which I belong but I cannot be blind to the good points of my opponents with the mental frame of being fair that I possess. Such is the combination of good points and bad in me." This work of Kelkar is an ornament of Marathi language.

Kelkar's interest in history and historical topics from anywhere was as great as in literature. His three books *Marathe va Ingraj*, *Irelandcha Itihasa* and *French Rajyavranti* are a clear proof of this interest. He wrote the history of Ireland and a number of sketches of Irish leaders, because he saw in Ireland a clear parallel of India and he was of the opinion that India in her struggle for independence had much to learn from Ireland. His work on French Revolution is intended by no other motive than to acquaint the common Marathi reader with that epoch-making event, knowing fully well as he did that for one who knew English there was any amount of material to read. Kelkar was not a research scholar of history. He was a painstaking reader of all available research and made good use of it to compile information and draw reasoned conclusions therefrom. *Marathe va Ingraj* is a book of this kind and possessing a sense of propriety as he did, he wrote it in 1918 in the midst of his pre-occupations with the Home Rule movement and the Montague Reforms Bill, because that year marked the centenary of the fall of the Maratha power in Poona and Nagpur. He called it his centenary tribute in literary form to that event. It is divided into two parts. The first deals with the salient events of the period in which Marathas and the British came in contact and conflict and the second part is critical in which he discusses the many causes that led to the fall of the Maratha Power. This discussion was so ably done that it attracted the attention of men like Rajwade, Potdar, Limaye, Pissurlencar and others who wrote reviews of it.

Kelkar's versatility is really amazing. Perhaps there has not been so versatile a literary and public figure during the last hundred years. This is not to say that he has made a great success everywhere, but his interests were varied and his mind found diversion

in so different fields. He produced a work on the Science of Politics; It is readable but not an exquisite work and all the foibles and shortcomings of it have been worthily shown in its detailed review by the late Acharya Shankarrao Javdekar. Same is the story of his work on Indian philosophy called *Bharatiya Tatvadnyana*. It is again only a compilation which earnest students of Indian philosophy and philosophers will scarcely take the trouble to read. One more little book by Kelkar deserves to be noted because in it, he has dared to discuss communism, and condemned it as opposed to individual freedom and cast his vote definitely and decisively in favour of democracy. His thesis is that in life love comes first and hatred afterwards. Even Marx who interpreted World's history as a history of class struggle, did so out of love primarily for the exploited and the downtrodden and his hatred of the capitalist class came later. In his work on politics as a science, he does not appear to have made up his mind about any one system as the best for governance.

There still remain a number of his writings which are not collected. Even after putting together in 12 volumes of about 1,000 pages each all his writings in 1940, he wrote so much during the eight years of life still left him, that his son published a book called *Kelkaranchi Nibandhamala* of about a thousand pages and yet much remains to be reprinted. He wrote a great deal in English also and that is collected in one big volume. Voluminous and versatile writer would have been an apt epitaph on his grave, had he been a Christian. He died a very happy and satiated man. He complained of a pain in his chest in the evening of October 14, 1948 and during the night when half asleep he breathed his last. Before dying he left a poem on a piece of paper with his eye-glasses as paper weight in which he defied death saying he feared not, because he had done all his duties.

During the period under survey the literary form that appears to have made most progress is the novel. To Hari Narayan Apte goes the credit of drawing the Marathi novel from romanticist environs into the realist atmosphere, besides making it both artistic and didactic. He touched history, social conditions and political idealism in his works. After 1920, Shridhar Vyankatesh Ketkar, Vaman Malhar Joshi, Narayan Sitaram Phadke, Vishnu Sakhambar Khandekar, Bhargavaram Vitthal Varerkar, Vibhavari Shirurkar, Gajanan Trimbak Madkholkar, S. N. Pendse, G. N. Dandekar, R. V. Dighe and many others have enriched the universe of Marathi novel by their admirable creations. Enough has been said about the novels of Kelkar previously. Vaman Malhar Joshi is a highly revered name because he is acknowledged as an honest intellectual who like John Stuart Mill was prepared to go to hell in pursuit of truth and truth he regarded as having many aspects. Joshi is the most tolerant and Catholic of writers and was a sincere devotee of what was truthful, pure and beautiful. He is a lover of the good first than of the great. He has expressed free admiration and appreciation of the literary creations of his contemporaries as few could do. He did not regard any one as his competitor.

*Ragini*, published in 1915 at once established his reputation as a different kind of novelist. It induced a senior litterateur of the stature of Shripad Krishna Kolhatkar to describe Joshi "a father of

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the philosophical novel" and it is in no way exaggerated. The allusions to poetry, sciences and wit interspersed through its pages, in the dialogues of its characters fascinated the intellectuals and educated of his day and they realised that Joshi was so very different from Narayan Hari Apte, Vitthal Sitaram Gurjar and Nathamadhao *alias* Madhaorao Pitale who had held the field and homage of the educated reader of the day. The main stream of the story of *Ragini* is the family life around two young women, Ragini and Uttara, who are of quite different temperaments and tendencies but have intense affection for each other. Liberty of the fair sex, Brahma and Maya, superiority of intuition over reason, and such other eternal problems in the quest of the solution of which man has been struggling all along, figure prominently in the dialogues in the novel. It would be difficult to say that they appear as fully absorbed parts of the story, though they help to develop and establish the individuality of some characters. While some critics have complimented Joshi on this feature in his novel, others have considered all this irrelevant to the main story. There is no doubt, however, that Joshi has succeeded considerably in suitably fitting his philosophical dissertations in a better way in his later novel *Sushilecha Deo*. We get therein the evolution of a girl who regards a stone image as a god in her childhood but ultimately looks upon her ideal as god. Joshi has discussed a number of political and social problems but predominance is given to those that touch the woman's world. Uttara in *Ragini* is really a typical Hindu suffragette, who asserts that just as the Brahmans have suppressed the other castes, they have put down womanhood and she roundly condemns Manu and Yajnavalkya, the former in particular. In his *Nalini*, Joshi has brought forward the problem of grown-up but inconsiderate brides; he portrays the heroine with sympathy in spite of her fall and by drawing another character *Kamala* in the same novel he has produced a type of a foolish imitator. In *Sushilecha Deo*, however, he has drawn the portrait of a woman who evokes admiration and reverence. The characterisation of Sushila has been superbly made. It does not merely consist in deifying her ideal or propagation of universal human brotherhood. It rather consists in her constructive endeavour in that behalf restlessly and ceaselessly. It has progressed from the stage of a school for girls to an institute for universalism. She has not spurned male co-operation in the pursuit of her idealism. The long and short of it is that by producing and presenting Sushila, Joshi has introduced a capable, sensible, idealist woman as a model. Five years later, Joshi wrote another novel *Indu Kale ani Sarala Bhole* in which Sarala is painted as one who is loyal, co-operative, silent and sincere to her husband and carries on her husband's mission even after his death. Indu Kale is differently but fascinatingly portrayed. She says, "I have given up old ideas regarding marital fidelity, but I consider it dishonest and sinful to cheat my husband. If I develop dislike for him, my duty is to break away from him." This woman is typical of those who out of excessive love of artistic and aesthetic pursuits fall in undesirable company and ultimately fall instead of rising. On the

other hand, Kashi Dhavale, another female character is a personification of pathos and fidelity for an idealist husband. While dwelling on these various female creations of Joshi's literary talent, attention must be drawn to another type presented by Vijaya in his play, *Vistavashi Khel* which means playing with fire. She goes to the extent of preaching that the institution of marriage was no longer necessary. His male characters are representative of the Tilak-Gokhale era. The most impressive of these are Sunanda in *Sushilecha Deo* and Vinayakrao Bhole and Narayanrao Pathak in *Indu Kale ani Sarala Bhole*.

A certain outlook on life appears to emerge from the thoughts and actions of the various characters in the novels written by Joshi and that appears to be indicative of his own attitude towards life. It is essentially an attitude of compromise and considerateness. This could be copiously illustrated, but just one example should be enough. Vinayakrao says in *Indu Kale ani Sarala Bhole*, "Tilak and Gokhale, Gandhi and Kelkar are complementary to each other. Because Tilak became militant, therefore Government felt anxiety to befriend Gokhale, who was moderate. Now Gandhi is taking an extremist position and so Government will try to befriend Kelkar whom it might consider of cajoling. Will not the country ultimately benefit by this?" This analysis might not have been correct, but it shows how Joshi, through Vinayakrao's medium, looks at affairs. There is no denying that there is an objectivity or impersonality about it. This has lent a peculiar lack of intensity to his idealist characters. To compare the idealists of Hari Narayan Apte and Vaman Malhar Joshi is to realise the difference between the two. Bhau or Bhavananda in Apte's *Mee* knows fully well that his idealist life in no way would suffer if he married so perfectly suitable a bride as Sundari and yet he prefers to remain a celibate. On the other hand Sushila knew that she could get over the temptation of marrying again and she had some doubt too that married life might interfere with the work to which she had dedicated herself. Yet she goes in for remarriage and this does detract from her idealism.

What is Joshi's position as a literary artist? This question has been discussed by several discerning critics. A great admirer of Joshi, Prof. W. L. Kulkarni has placed him above Apte as a greater artist and he is at pains to make that point. Prabhakar Padhye and Kusumavati Deshpande think otherwise. The latter has positively stated that as an artist-novelist Apte is undoubtedly superior to Joshi. Madkholkar is of the opinion that Joshi has very sympathetically portrayed his characters and he has dived deeply into their minds. Another critic places him above Phadke also in this behalf. But Padhye's question would probably clinch the issue. He asks: Are Joshi's Ragini, Uttara, Vinayakrao and Sarala as perfectly cast and as true to life as Apte's Shankarmamanji, Bhavananda, Yamu and Yeshwantrao? The reply has to be a definite no.

Why this has happened? Because Joshi does not keep himself aloof while portraying his characters. He colours them by his own thinking. His characters do not wholly live their own life. Apte

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always maintained this aloofness, once his characters were brought in his literary creation. They developed according to their propensities without any "discipline" from their creator. That is why as an artist Apte must be placed above Joshi. Joshi may not have added to the artistic glory of the Marathi novel, but he certainly lent its thought-world a splendour that others lack and such readers as aspire to enrich their minds and extend their thought horizons do benefit by reading Joshi. This is his distinct contribution that will always be recognised by all critics and commentators as such.

Joshi has been followed by easily a score of notable novelists and quite many other story-writers till 1970, but perhaps the most popular among them is Narayan Sitaram Phadke. It is remarkable that he has maintained his popularity unceasingly and unstintedly for over fifty years and this is a solid achievement for any man of letters in the literary world of Maharashtra. For most of his years, he pursued the profession of a teacher in Arts Colleges as a lecturer in logic, psychology and moral philosophy. But he is not known to have delved deeper into the mysteries of these sciences. He was content to be a good teacher who spoke attractively and taught his pupils the art of answering cleverly questions set in the examination papers and passing out. As a matter of fact he considered all philosophic writings and dissertations from all lands as so much waste of brain power. He has roundly expressed this opinion in the story of his life published in 1969 which he calls a novel. There is an invariable and constant under-current of self-glorifications, and self-justification in this admirably written book and on occasion Phadke has shown commendable humility and readiness to admit his errors, but even these errors he justifies as rightly taken steps when they were taken; they are mistakes, perhaps on second and subsequent thinking. This is Phadke's last big book so far, but it has all the beauty and allure of his former writings and although a true story, it does read like a novel. It is easily reminiscent of Kelkar's autobiography and one cannot fail to perceive many points of similarity between the two. Phadke's is artistic writing while Kelkar's is comparatively pedestrian in parts. Kelkar undoubtedly surpasses Phadke where self-criticism is concerned. Kelkar is frank and fearless; Phadke shrinks from making comparisons and sitting in judgment on himself. In point of versatility in the literary arena, Phadke is Kelkar's equal and often his superior.

Although Phadke wrote short stories, personal essays, poems, plays, novels and a good deal in English too like Kelkar, his fame will last only as a novelist. He concentrated his attention, almost exclusively, in later years on novel-writing. The contrast between Joshi and Phadke lies in this that while Joshi is very fond of philosophical, social and political discussions through the medium of his characters, Phadke almost deliberately keeps himself out. He believes more in life like portrayals through the medium of words, whether of human characters, natural scenes or happenings. Of this he has made a fine art. He has laid down that he is out to help his readers escape from the rigours of life and lift them in an imaginary world where they would experience happiness however

temporarily it may be. They must be able to live a different life for the time being by making this new world their own. This is called the doctrine of escapism. Phadke has remained loyal to this position all along and therefore he became the advocate of the position 'Art for Art's sake.' He does not deliberately banish didacticism from what he writes but he would under no circumstances let didacticism get the better of him or let it dominate over his artistic creations. Phadke wrote his first short story in 1912 and his first full-length novel in 1917 and he felt he had arrived. The short story was around detective skill and the novel was an adaptation of Mary Correll's *Temporal Power*. But Phadke found that he was a master of effortless, fascinating, flowing Marathi, such as no one wrote before and since then he has gone on writing non-stop. It would appear that in his earlier works he was somewhat nervous about letting himself go in the way he chose. For instance, in *Kulabyachi Dandi*, Radhakant says to Jagdish at the end of the novel: "Your last year in college and subsequent events is a vivid portrayal of the risks that attend a young undergraduate's career and the possible devastation of his life that might follow. But your story is like the Colaba light-house to every young student; the light-house shows a struggling ship where its haven lies. Your story might serve the same purpose."

But this moralising and in so obvious a form was never to Phadke's liking and from here onwards he developed a distinct technique of novel-writing with much effort and it turned out quite well-ordered and systematised. In *Daulat* which followed shortly and in *Anjali* which came out over 25 years later, he has employed it with the same uniform skill. Now writing has become so natural and so mechanical that it is almost like unconscious breathing in the case of Phadke who has passed his 75th year.

Phadke's success lies, perhaps, in his remaining faithful to his convictions as regards telling stories for the recreation of his readers. These convictions have been reduced to a cast and a system and it has apparently clicked-for no novelist has been as popular as he. His technique consists, in a rough and ready way, in creating the main character around a central idea and conceiving subsidiary characters of opposite or contradictory temperaments, bringing about a seeming deadlock by the interaction of their movements, clever, smart dialogues and variety in narration as the story progresses and a delightful dissolution as a rule in the climax. In most of his narratives we see this scheme, worked out by adept handling. Again most of his stories are dominantly love stories, in which the main female and male characters find the fulfilment of their love. The reader finds this very agreeable as a rule. There may be an exception or two as in the case of *Atheepar* for instance. He succeeds eminently in creating a pseudo-realistic atmosphere for his stories while lending them a genuine social or political background. In *Jadugar*, *Uddhar* and *Niranjan* he has discussed marital conundrums, sympathetically and progressively. Some of the backgrounds of his novels are noteworthy. In *Indradhanushya*, Phadke portrays a heroine who is very cold, but she is aroused by the expression of love by the hero, a love that is not unmixed with desire, the

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heroine ultimately coming to the conclusion that sexual love was perfectly in order and natural and innocent. In *Khelani*, however he portrays quite the opposite of such a development by showing that the heroine behaves in a suicidal manner to satisfy her sexual hunger. In *Akherchen Banda* an eminent actor in the decline of the Marathi stage has been picturised. In *Zanzavat*, the 'Quit India' days form the background, the hero being an educated peasant boy. In *Pratidnya*, Mr. K. M. Munshi then Home Minister of Bombay is seen shaking hands with Ashoka, the hero of the novel and in the same novel another character, Sharad, receives a telegram from Gandhiji because he throws open a temple of his ownership to the Harijans. In *Ujadlen Pan Surya Kothen Ahe ?*, Jagannath who falls a victim to the Nowkhali massacres finds place in Gandhiji's post prayer address. In '*Jhelam*' we are treated to an account of the rise of Shaikh Abdullah and his becoming a trusted leader of the Kashmiris and Jawaharlal Nehru. In his autobiography, Phadke appears to be in a repentent mood for this because of the latest development in the life of Shaikh Abdullah !

In this way Phadke adroitly manages to create realistic environs amidst which his imaginary characters live and he lends them too a realistic appearance, thus bringing them close to the reader. But all said and done, none of Phadke's characters leave an indelible impression on the reader's mind or occupy his thought world for ever or find a place of eternal admiration or reverence in his heart. Why ? It is a well-worn maxim that style is the man. Perhaps this adage provides the answer. Like Kelkar, Phadke has a rare sense of appreciation of a man, an affair or a situation. But it is never deeply felt or intense. He cannot therefore create intense and extraordinary characters that keep you on tenterhooks or become tantalising. It is interesting to study his *Shakuntala* from this angle. Phadke set to work on this novel with a determination to prove to his readers, as it were, that he could produce a predominantly politically progressive and impressive novel such as would stagger their imagination. He wanted to produce an inspiring and heroic story but he actually produced what was an insipid usual love story of a "he" and a "she". The brilliance and the splendour and the spirit that he was anxious to embody in his novel was now extant in Phadke's mental attitude and psychological makeup and that is why he failed in his much boasted and much coveted objective. His characterisation too is never deep and full. Taking into consideration *Shakuntala* again, a militant and progressive young patriot, Padmakar falls in love with Shakuntala, a beautiful young maid, as usual but she is married to one Balasaheb who is in military service. While he joins the ranks in active service, she returns to Padmakar for love talks and trysts. Padmakar is a member of a terrorist gang, some of whose members were arrested by the police while they were busy capturing a Government treasury chest. Padmakar does nothing about the release and rescue of his colleagues, but is engaged in love-making with Shakuntala. Meanwhile comes the news that Balasaheb loses his eye-sight in a battle. What a storm it should have created in Shakuntala's mind and what presentation of her shock-struck mind Phadke should have given ! We meet

with nothing of the kind in the novel! Nor do we learn about Padmakar's reaction to this! Phadke excels only in building up attractive, fanciful love stories that tickle the reader in a language that seeks to cover up all shortcomings about developing convincing and awe-inspiring characters. It is wrong to expect his writing to present any higher loyalties or supervening idealism. He never aims at it. It is no use asking ourselves why a paper-tiger does not roar or a paper-flower does not smell-sweetly like the genuine rose. Yet Phadke has produced over 60 novels and has readers for them. Even at 75 he is going strong and his zest for writing not only novels, but a *magnum opus* like his autobiography is unabated. Writing has become his life's breath. Some of his novels have been translated in English and the rendering has been done by himself.

Phadke's junior, in popularity his competitor and in certain select circles his superior is another novelist Vishnu Sakharan Khandekar. His first novel *Rhodayachi Hank* was published in 1930. But before this he had served his apprenticeship as a writer for long enough. He had previously written a number of poems, parables, personal essays, short stories, humorous skits, plays etc., and had attracted attention as a promising writer of such celebrities as Shripad Krishna Kolhatkar and Ram Ganesh Gadkari. All his subsequent novels were in the nature of so many calls to the heart, because they betray his humanity, compassion for mankind, admiration for self-sacrifice and idealism, veneration for heroism. His main strength lies in this sentiment. His latest novel is his *magnum opus* called *Yayati*. It is the story of a king from *Mahabharata*. Khandekar borrows only the skeleton from there but he makes the King live in flesh and blood before our eyes in a powerful drama that seeks to inculcate one central lesson *viz.*, man's desire for any thing is insatiable and therefore it is no use trying to appease it. It must be curbed betimes. If you try to slake the thirst by drinking one cup and yet one more cup, it will never be quenched; you must draw a line somewhere and desist from drinking the next cup. This is sought to be rubbed into the human mind by King Yayati's superbly drawn portrayal. It is avowedly a purposeful creation of Khandekar's progressive art. All his other novels too are basically didactic. They are *Kanchanamriga*, *Don Dhruva*, *Ulka*, *Hirva Champha*, *Don Manen*, *Pandhare Dhag*, *Rikama Devara*, *Sukhacha Shodha*, *Pahilen Prem* and *Kraunchavadha*. Comparing Phadke and Khandekar, critic Madkholkar says: "Khandekar looks at life with eyes full of compassion. He is a humanitarian; on the other hand Phadke is a bee fond of tasting the honey. He will witness a strike procession only with the curiosity of learning how a demonstration of humans, suppressed or restrained looks like. But the sentimental, sympathetic humanitarian Khandekar may throw himself in the demonstration as a participant perhaps even without caring to inquire what the demonstration was for? Both of them are novelists of the higher and lower middle classes but all portrayals of their life have been done by Khandekar by compassionate sentiment whereas Phadke deals with them as appreciative studies. In Phadke's novels we come across the beauty that is associated with the Alaka City of Kalidasa's

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*Meghdoota* while in Khandekar's we only hear the yells and whining of the poor and the lowly who make a mess of their lives on account of the idealism of the sentimental simpletons."

One need not agree with every word of Madkholkar's but his comparison is intelligible enough. Story and characterisation are important features of all story-telling. This he has done by a number of intelligent devices like letters of important characters or their manuscripts as in *Hirva Champha* and *Kraunchavadha*, prominently. Sometimes his characters are in a reminiscent mood and they relate in monologues their antecedents. These methods considerably impede with the progress of the story; they obstruct its natural pace. These methods are effective if employed with restraint and economy but Khandekar cannot command restraint or practise economy. He gets overwhelmed by the forcible torrent of ideas and words, a characteristic reminiscent of Gadkari's style. The result is that in some of his novels he has succeeded in telling story with effect but in some he has not. The stories of *Pandhare Dhag*, *Don Dhruva*, *Ulka* and *Rikama Devhara* are illustrations of success and *Rhidyachi Hank*, *Hirva Champha*, *Don Manen* and *Kancha-namriga* are illustrations of not so much success. In *Sukhacha Shodha* he follows the technique of letting each character speak for itself. His characters also do not rise to their full stature in a natural way. This is partially explicable by the fact that unlike Phadke, Khandekar is indifferent to outlining clearly their exterior like their appearance, physical features, their movements, their dress, their gestures and gesticulations and one is led to guess that perhaps their full bearing is not clear to their creator. This would be intelligible from the sketches of Prabhakar in *Rhidyachi Hank*; Vidyadhara and Sulochana in *Don Dhruva* as also Manikrao and Vasantrao in *Ulka*. There is one more explanation of why his characters are not well-cut, bold or artificial. It is that one cannot get over the impression that Khandekar uses all his characters as media for his own harangues. All his characters whether they are heroes or heroines, motor mechanics or schoolmasters, women workers in a cashew factory or middle-class housewives, speak as if they were well-versed in mythological literature, adept in cutting jokes and making puns on words like himself and not only literate but even learned. Really speaking, it must be said to Khandekar's credit that he is gifted with imagination and human sympathy, but it is surprising how he cannot bend his mastery over language to make it suit characters drawn from various social strata and varying temperaments. Gadkari also suffers from this weakness of displaying mastery over rhetoric. He succumbs easily to playing puns of a verbal character too often. Similes and metaphors very often only weaken instead of strengthening the intended effect of his ideas.

Khandekar is very fond of discussions on various problems that have agitated and excited the human mind and brain from time immemorial as well as those that currently occupy human attention, particularly in this country. Thus some problem or other becomes

the central theme of almost every novel of his. For instance in *Rhidayachi Hank*, the heroine of this literary creation revolves round the conundrum whether a girl should respond to the call of her heart or whether she should respond to the call of wealth, learning or power. *Kanchanamriga* has been written to propound that to try to ameliorate the condition of the country by improving only urban areas is running after a mirage; it is the rural areas that need to be looked after. Urban areas might be the drapery of Mother India but the villages are her bones. Unless they are strongly built mere drapery would not bring lustre on the face of the motherland. *Don Dhruva* has been written to show up the contrast between toiling masses and the bourgeoisie who build up their so-called culture on the toils of the poor. His attitude towards art has been best illustrated by this novel. In *Sukhacha Shodha* Khandekar attempts to prove that the family system of the lower middle class unconsciously tends to be an impediment in the way of the family leader to rise to his full stature. *Pandhare Dhag* draws the portrait of a very well-meaning lower middle class young man who is totally disillusioned about the efficacy of "worthwhileness" of the way of life and social philosophy of the middle class. He realises that they are all white clouds and would never moisten the earth because they have no water inside them. Therefore he adopts another way of life presumably the Communist way. But it is not well-lighted for him. He says, "It is like a fearsome gigantic black cloud; the lightning of revolution peeps out from it at intervals. Where it will fall and whom it will make its victim is more than one can say." Yet he has set out on his new errand in the hope of finding his desideratum. It would seem that *Pandhare Dhag* must have *Kale Dhag* as a sequel, but as regards their contents, Khandekar is still in the dark or not sufficiently clear and the sequel has yet to make its appearance. *Kraunchavadha* has a message to give to the new world. It is: "If the new world is to be happy life must be a proportionate combination of a capacity to enjoy and to sacrifice, to earn and to donate freely. Sentiment and Reason must go hand in hand; thought and action must be one". One wonders if Gandhiji's trusteeship idea had captivated the author's mind while doing this novel. In *Rikama Devhara*, its hero, Ashoka is shown to be sincerely striving to liberate womanhood from the injustice and oppression to which it is subjected in the society. He holds that woman must be revered as the mother of man but she is enslaved and must be placed on her proper pedestal. It would thus appear that in every one of his literary creation Khandekar has been purposeful and terribly anxious to say something that would be helpful for the uplift of the depressed, social justice and material progress. He bears a close kinship with Vaman Malhar Joshi in this respect and is far removed from Narayan Sitaram Phadke.

Apparently Khandekar appears to be more fond of his male characters whereas Phadke is enchanted by his female creations. Joshi has an attitude of looking kindly at both. Khandekar's male characters are, almost without exception idealists and lovers of mankind. The author is at pains to draw their portraits as such with devotion, but they leave an impression on the readers of being

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weak and unimpressive; yet they are all virtuous, magnanimous, cultured, altruistic and therefore popular. The reader cannot hate them; rather he likes them with all their faults. Khandekar's popularity as a novelist is only next, if at all, to that of Phadke. A minor attraction of these novels is the aphorisms or truisms that Khandekar has coined as epigrams.

It is customary among critics of Marathi novel to bracket Gajanan 'Tryambak Madkholkar with Phadke and Khandekar as a novelist who has earned fame and popularity that is comparable to theirs, but this may not be nearer to reality. But his popularity is certainly next to theirs; he has, however, carved out a distinct place for himself by portraying in enticing, lurid colours the life of the declining aristocracy of Nagpur and its precincts. Madkholkar began life as a poet and a literary critic and made a good name as such. There are a dozen or so arresting short stories too to his credit but he tried his hand at novel writing first in 1933. His first full length novel was *Muktatma* and as it became the subject of somewhat widespread comment and criticism in periodicals, he began to be described as a writer of political novels, though not quite appropriately. Just because events and names from current political affairs were interspersed through his novels, they could not make them political novels. Even Phadke and Khandekar had done that though not as generously as Madkholkar did. Till now he has about a score of novels to his credit, but current politics figures chiefly in *Muktatma*, *Kanta*, *Mukhavte*, *Pramadwara* and *Swapanantarita*. Others like *Bhanglelen Deool*, *Shapa*, *Nagkanya*, *Dak Bangla* are around social problems but they chiefly portray the failings and foibles of human beings with descriptions that are appetising and read with a relish. Two main characteristics rivet the attention of the reader in Madkholkar's novels; one is a strong longing for terrorist revolutionaries and the other is a tendency to ridicule and run down Gandhi and his teachings. Chandrashekhar in *Muktatma*, Jayant Chitale and his associates in *Kanta*, Dinkar in *Nave Sansar* and Rajiva in *Swapanantarita* are illustrations of the former feature. They only figure as more or less a striking ornamentation. Nowhere does one come across their mode of thinking, system of work or the philosophy behind their behaviour. Sir Mahadeo Thakur in *Kanta*, Chandrashekhar in *Muktatma*, Uttamrao in *Mukhavte*, Dinkar in *Nave Sansar* and Swamiji in *Pramadwara* are illustrations of the latter feature. In *Kanta*, Radhamohan with the license that the author gives him goes even to the extent of likening Gandhiji with Rasputin and Priyadarshan who takes pride in describing himself as Gandhiji's follower damns him with feint praise by saying "Please don't look at the inconsistencies or errors of Gandhiji. He is great in spite of them".

Even when there is so much of political material freely distributed in his novels, it would be difficult to call Madkholkar a political novelist. It is not profound, profuse and prolific discussions and dissertations on political happenings that make a novel a political novel. Just as in a social novel, a specific problem naturally arises and develops through what happens to the characters in the novel

and how the happening come up as natural developments, so must a political novel treat political problem through the media of characters and events. Madkholkar has not done this even though he is aware that by merely transferring certain political happenings bodily to a novel somewhere in the cause of a story does not make it a political novel, for while criticising Phadke in one place he says that Phadke has prepared a cast for casting political novels by affixing to them some political periods. Madkholkar has done the same in his *Swapnantarita* by sticking the Hyderabad political happenings of the post-freedom days.

Some characteristics of Madkholkar's characters are noteworthy as occurring in almost every one of his literary creations. Most males are slaves of the carnal desire. Mohan, Mukund, Aniruddha and Ratilal are all tarred with the same brush. His women characters curiously enough try to defend the waywardness of their husbands by philosophical white-washing and expedient arguments. A pet idea of the author is that it is wrong to expect to have "unsmelt flowers" in these days of late marriages of both boys and girls, meaning thereby that there cannot be true virgins and sexually inexperienced boys. The author must surely have noticed in society a number of morbidities and foibles of human beings but it is not a happy reflection on his taste that he selects them for portrayal with a fascination for them. Some of the situations too do not strike as natural or real. They are overdone and appear to be deliberately introduced with the idea that obscene and distasteful portrayals attract readers. The pity of it is that all this goes against his own professions and protestations made elsewhere as a critic or a monitor and mentor of society as a journalist and social leader.

*Chandanwadi* is perhaps the best of his novels in which he appears at his best as an artist and as an observer of social happenings. This is true of his later three novels in which he depicts the decline and downfall of the Nagpur aristocracy with all its good points and bad. Madkholkar's strong point is his cultivated style of writing Marathi with an impressive if pedantic exhibition of his mastery over Sanskrit vocabulary. But just because of this the dialogues in his novels do not appear as spontaneous, they are elaborate and worked up with allusions from Sanskrit plays and poems. When he defends his descriptions of obscene situations by resorting to his deep study of Kalidasa's *Meghadoota* and *Kumarasambhava* he only makes himself ridiculous, even though friendly critics like Umakant Bhende have offered plausible justifications on his behalf. What Madkholkar has gained as a well informed, helpful and conscientious leader-writer and literary or social critic, he has lost by his novels which have the allure of poisonous fruits, attractive by reason of their colours and contours but not healthy or health-giving in effect if avidly devoured. It is needless to say that they are very beautiful to look at but potent with pernicious consequences.

In point of quality, Bhargavram Vitthal *alias* Mama Varerkar is an equal of Phadke, but he belongs to the age and tradition of Hari Narayan Apte because all his writing is done with a purpose or several purposes and not with excessive love of art. His contribution

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to Marathi literature consists of about 50 plays, over two dozen novels, four collections of short stories, over two dozen adaptations of Sharat Chandra and a number of detective tales. He avowedly wrote to make living but he had a progressive mind and a modern outlook, though he had not the benefit of university education. He took pardonable pride in describing himself as an 'uneducated writer'. His modern outlook and purposefulness at once creates for him a distinct and distinguished place in Marathi letters. Like Apte he is an advocate of social reform, political progress, woman's emancipation. He is not fond of imagery or ecstacy and has taken no trouble whatever to cultivate a style. His direct, forthright and simple language, however, captivates the reader's heart without effort. In this respect he bears close similarity to Apte. He is not merely a moderate advocate of his pet ideas but a propagandist and this leads him to create exaggerated situations and over drawn characters. He began as a contemporary of Apte but lived to be a contemporary of Phadke and Khandekar too and held his own as a popular writer against or amidst them. His '*Sansar Ki Sanyas*' was published even before Apte's *Vajraghata* but failed to make an impression. But his *Vidhava Kumari* published in 1928 gave him a lift. He gave it the appearance of having been written by a child widow and it misled many as to the author's identity among whom was circumspect a person as Tatyasaheb Kelkar, who liked it even more than Apte's *Pan Lakshant Kon Ghet* which had the same theme as Varerkar's work under reference. This was natural as Varerkar's Mathu does better than Apte's Yamu; while Yamu dies helplessly, Mathu outlives all calamities and makes commendable progress. Varerkar followed this novel around the life of child widows in Hindu society with another called *Dhavta Dhota* which depicts the life of textile workers in Bombay mills. This was a departure from the usual lower middle class rut to that of the real working-class drawn from the Konkan peasantry. Varerkar transformed the novel into a play some years later called *Sonyacha Kalas* which was a great success. Varerkar again returned to the lower middle class theme of woman's emancipation in *Godu Gokhale* written in two parts in which the heroine is depicted as a rebel who revolts against traditional shackles. She is a disciple of Rajaramshastri Bhagwat and Dr. Kirtikar, but her evolution from an inquisitive and intelligent girl into a suffragette and a manhater and an opponent of the marriage institution itself as a bond of slavery is hyperbolic and unconvincing, because in her later development she shows clear signs of eccentricity if not insanity. Similarly Mathu and Bijli in *Vidhava Kumari* and *Dhavta Dhota* are rather unnatural, but compassion or 'motherliness' which is an inseparable accident of all femininity finds expression here and there in their behaviour and so they became tolerable or bearable. This compels a critic to say that in spite of Varerkar's proclivity to remain with the times and their tendencies he has not been able to manage to be as natural and appealing as Apte has been. In his zeal to depict bright and brilliant female characters, Varerkar has unnecessarily portrayed all males as weak, selfish and timid. But the exceptions are Dada and Balabhau in *Shipayachi Bayko* and Jiva Lohar in *Sat Lakshantil Ek* as also Baba Shigvan in *Dhavta Dhota*.

Varerkar's canvass is wider and touches many lairs in society which means that he is awake and alive to all social developments. For instance, he has aptly handled the question of *Devadasis* in the temples in Goa and Savantvadi in *Kuladaivat*. *Tarten Polad Petten Pani* deals with the drink problem and Varerkar comes out as a champion of the anti-drink campaign. *Umalti Kali* is a story of a romantic and daring girl. *Venu Velankar*, *Geeta* and *Kuladaivat* show that in order to face the problem of poverty, and get over it, women need not merely stop at being nurses and teachers, they could also run restaurants and hotels and make success of them. In *Dravidi Pranayam*, a Gujarati bride gets divorce from her Maratha husband but after some experience out in the world returns to him. *Phatki Vakal* and *Mee-Ramjoshi* discuss the question of rural uplift. *Sat Lakhantil Ek* tackles the many superstitions the rural folk suffer from in Indian villages. Thus Varerkar has undoubtedly widened the field of the Marathi novel so far as their subject-matter is concerned.

While Apte has combined in his work, art and preaching very capably, Varerkar has allowed the preacher in him to get the better of the artist. Conclusions of a number of Varerkar's novels are ambiguous. For instance even after writing 500 pages of *Godu Gokhale* in two parts, the heroine in her final harangue fails to find herself. Apte's stories too are quite lengthy, expansive and even tiresome but they do not strike as unnatural or artificial. The reason of this appears to be that Varerkar perceives new tendencies and new thought forces in society but is not clear as to how they should mould human beings in the new setting. He does not appear to weigh them properly or appreciate the consequences of accepting certain new ideas. But his greatness lies in the daring to tackle them; he does not believe in not taking notice of them. Even then he has maintained commendable balance between art and propaganda in *Vidhwa Kumari*, *Dhavra Dhota*, *Shipayachi Bayko* and *Sat Lakhantil Ek*. He has been able to combine current politics with his story and make it natural part and parcel of it in *Dhavra Dhota* and *Shipayachi Bayko* and this leads one to remark that as a writer of political novel Varerkar is a greater success than Madkholkar. Power of preaching and beauty of art are very capably blended in *Sat Lakhantil Ek*. The hero of this novel is Jiva Lohar, a blacksmith who fights against the superstition of killing a goat to appease the goddess of small-pox, when that epidemic rages in a village. He is uneducated, indeed illiterate, but his mind is cultured. He has a progressive outlook and he is quite intelligent among his superstition-ridden fellow-men and fellow-women and stands out as one far ahead of them.

It must be said to the credit of Varerkar that while he lived by the side of writers who wanted to take readers in the land of escapism and oblivion of reality and others who believed in emphasising sex without rhyme or reason in the belief that such tricks would attract readers, Varerkar kept the flag of realism flying, the flag that was held aloft by Hari Narayan Apte and after him by Vaman Malhar Joshi and Khandekar. He did this with confidence and capability.

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Vitthal Vaman Hadap belongs to the same period and generation to which Phadke, Khandekar and Madkholkar belonged ; but he is different from them in this sense that while the individuality of these three is more or less static, Hadap betrays three or four distinct transformations in him as a novelist. He wrote his first novel *Jhankli Mooth* in 1917, but he came to prominence by his serialised novels in the weekly *Mauj* edited by the late Shri Anant Hari Gadre. They were later published in book form. They were *Bahakleli Tarooni*, *Wankde Paool*, *Ishkacha Pyala*, *Mastareen Kakoo* etc. These very titles are significant in that they indicate that their subject-matter pertains to the wayward and amorous doings of women. Perhaps more for this reason than their contents and their morals that they came to be stigmatised as obscene. Thus in her comments on these novels, Kusumavati Deshpande, a sound and balanced critic of all literature complains that although they are apparently written with a view to condemning wayward behaviour and licentious conduct and showing up the deleterious effects thereof, the attention of the reader is unconsciously and inadvertently riveted on the enticing description of objectionable situations. Another reviewer of Marathi literature, S. R. Saravate of Indore also complained in the same way. Prof. V. H. Kulkarni does not blame Hadap for his realistic portrayals but remarks that the author's failure to establish a logical cause and effect relationship in those portrayals has led to the denigration of their artistic character. Dr. V. P. Dandekar holds that Hadap does not draw his characters in the way he has done with the object that they should be followed ; rather he holds them up as red danger signals.

In another group of his novels consisting of *Vibhavari*, *Jhankli Mooth*, *Maza Samrat*, *Bhavishyakal*, *Gaurishankar* and *Dulari* his portrayals have diminished in amorous and obscene lines but they tend to attack what is known as the 'new progressivism' in Maharashtra but could be better described as radicalism. While commenting on *Vibhavari* both Saravate and Kulkarni have complimented Hadap on having drawn a convincing picture of a girl who succeeds in satisfying her husband, an exponent of new thought and his parents of orthodox views, but Kusumavati Deshpande holds that the way in which women's education has been justified and defended in this novel is ridiculous. While these novels were written and being published, Hadap had begun another series called *Kadambarimaya Peshawai*. That is to say, he wanted to cover the period of entire *Peshwa* rule in a series of novels. The first appropriately was called *Peshwaichen Punyahavachan* and in thirteen books he came as far as *Peshwaichen Manvantar*. In his own words he performed " the pleasant duty of singing the panegyrics of the glorious history through the media of historical romances ". He attempted to hold forth what he then considered to be

the commendable models and for that purpose took great pains to wade through documents by picking and choosing from among them as he found suitable. He regarded Nath Madhav as his master but actually he excelled his master in this behalf. But it is doubtful if he has succeeded in convincing his readers that the Maharashtra of *Peshwa* days was more prosperous and glorious than that of today. From an explanation that he offered later, it became obvious that in glorifying *Peshwai*, he was never sincere but he thought they had a market and he tried to meet the demand.

But from 1936 onwards, Hadap's outlook underwent a remarkable transformation. He became an admirer of communism and things Russian. Maxim Gorky's *Mother* and some novels of Turgenev provided him with a new vision. He translated some of these books and also wrote some stories which clearly had the impress of socialist thinking. His *Godarani* dealt with the revolt of the Warlis of Thana district against the extortionist landlords under communist leadership. Similarly his *Annadata Upashi* depicts the strife between the Khots and the tenants of Ratnagiri district which makes quite pathetic reading. *Ajcha Prashna* is a novel that attempts a justification of the Communist stand when the Quit India movement was in progress and it is an avowed defence of the Communist stand on that occasion. He wrote another novel called, *Ugavtya Suryacha Kalokh*, to draw attention to the risk that Subhas Chandra Bose had taken by allying with Japan to free India from British domination. All these are avowedly propagandist, but he has used all information and facts of the day quite meticulously.

A closer investigation of pre-1936 and post-1936 Hadap world, however, shows that his is the same individuality at work. He was anti-Brahminism from the beginning, though himself a Brahman. His hatred for Brahmans as a class arose out of the treatment he received from a number of Brahmans as a poor, helpless boy. This developed into hatred for social injustice and social inequality. Till 1936, this hatred was directed towards individuals and so his novels till that date give expression to the injustice done to him by society. After 1936 he realised that social injustice has to be fought not on individual basis but against a few by many. He became objective and his books on historical and modern periods are evidence of this welcome transformation. His success lies in his capacity to change with the times and respond to the needs of the times. He believed in studying social contradictions and explaining them to awaken society. He is a conscious and awakened writer.

Purushottam Yeshwant Deshpande also is a contemporary of Phadke, Khandekar, Madkholkar but not as fertile as they are. All his novels were written between 1927 to 1941 and they are only six. They are *Bandhananchya Palikade*, *Suklenlen Phool*, *Sadaphuli*, *Vishal Jeevan*, *Kalee Ranee*, and *Naven Jag*. He is different from others in this sense that he takes a specific literary position, viz., all art consists in individual revolt and individual expression against the social limitations and restrictions of a traditional character.

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All his works are so many demonstrations of this maxim. His first novel *Bandhananchya Palikade* is a resolute and militant and intensive demonstration. Its hero, Prabhakar, condemns outright the present marriage institution as an open sale and purchase practice of individuals. He breaks away from his very loving and affectionate parents and marries an educated and cultured girl of a prostitute and he feels that he has found "a sky that pacifies the tempest in the ocean of his heart tossing his hopes, aspirations and ambitions hither and thither." In the very first encounter with Prabhakar, the heroine Maina says: 'The whole universe is full of bondage. Human beings have minds, reason, intelligence and emotions and therefore they are free. I am a human being and my life comprises free, bondless environs. Both are extreme individualists. These two are a complete contrast to Shanti and Arunkumar who are tradition-bound. They are shown as timid and faltering and afraid of something all the time. This novel was severely criticised in orthodox and tradition loving circles, because in one place the hero of the novel vehemently exclaims that all *Vedas, Smritis, Puranas* and religious books should be consigned to the flames!

Unmixed attraction for individual liberty finds expression in his other novels too. *Sadaphuli* shows that the marriage of Tima and Ashoka in defiance of the parents of both the spouses turns out to be a complete success. It is an individual that is the basis and medium of all progress and therefore none of the movements of an individual must ever be restricted—that is the thesis of this novel as propounded by Tanu who relates the success of several love marriages. *Vishal Jeevan* treats of another phase of this individualism because its hero Dilip extends his individual consciousness to a wider collective consciousness of the peasantry around him and he realises that his happiness is inextricably wound up with the peasantry's happiness. While seeking the full fruition of an individual, one has to come in contact and conflict with society—that is the lesson he learns as also the hero of *Kalee Ranee*. Prakash who realises that there is no difference whatever between the basic character of that society which would afford scope for the enjoyment of self-respecting and independent life to Rajani, the heroine and the society which would secure and ensure a human life to the depressed and suppressed and throws himself in a collective movement for amelioration. *Naven Jag* depicts the conflict between the hero Vina and heroine Tarulata one representing 'World Revolution' and another 'Greater India'. The conflict of two people in love is something that is difficult to appreciate, particularly because of Deshpande's queer language which is never amusing and in many places tortuous and abstruse.

*Suklelen Phool* is, however, written in an understandable manner. It is free from overdone psycho-analysis. It is the story of a child widow who is in love with Keshao but when it comes to remarriage chooses a doctor named Diwakar and transforms his life from that of a wayward man to a virtuous person. A withered flower is the

symbol used to portray the heroine. He has not so successfully used similar symbols in *Kalee Ranee* and *Naven Jag*. Deshpande writes from personal experiences and there is nothing second hand in his writings as he has once explained. He is terribly influenced by the cult of individualism. His experiences are limited and according to Shri A. N. Deshpande who is a close student of all Marathi literature, his novels are one sided and not great successes. His characters seem to be cast in the same, repetitive mould.

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While generally, the authors mentioned so far were busy producing stories that were portrayals of individuals more than stories of episodes and events a number of novelists who were quite well intentioned produced novels in which the family as an institution was discussed. Among these the pride of place must go to Narayan Vitthal Kulkarni. He began writing in 1910. He was mainly fed on the stories of Hari Narayan Apte. His goodness or faith in the goodness of human nature is of the wishful thinking sort and therefore his stories tend to be artificial and untrustworthy. For instance, in his *Majoor* published in 1925 he brings about peace between the workers and a mill-owner by arranging a marriage between the workers' young leader and the mill-owner's daughter. In his *Shipai* published in the same year, however, he becomes a realist and draws the picture of a villain, viz., Krishnarao who out of selfishness and malice robs relatives by being influential with petty Government servants by flattering them. His *Paisa* and *Divas Kase Jatil* emphasise the importance of farming and agriculture. *Nyaya* is an exposure of those who for very trivial reasons become inveterate litigants and ruin themselves. *Kashti Vadil* is a story of an unfortunate father, whose children are vicious and naughty. *Manik* shows the right way to the fallen Inamdar class in rural Maharashtra. *Nayanbana* effectively tells the story of a young educated man who ruins his happy family by being fascinated by the glances of a cinema actress. *Matriseva* and *Tee Konachi* are also novels that effectively moralise. It has been said that in Kulkarni's novels there is a hidden flow of idealism. As a matter of fact it is quite obvious and not hidden. He is anxious to tell brothers who quarrel, employers and employees between whom there are disputes over wages and hours of work, neighbours in villages and families that they should not promote strife and be good boys and girls. There is nothing original or revolutionary in such counsels nor do the stories carry conviction. His characterisation lacks subtlety or pointedness. Kulkarni is undoubtedly a well meaning writer who wishes well to all but as an effective artist, he is not much of a success.

Another such writer is Narayan Hari Apte whose novels are also chiefly family stories. His *Na Patnari Goshta* was filmed under a new title called *Kunku* by Prabhat Film Company and that gave a new dimension to Apte's success as a writer. Some people also took him to be a son of Hari Narayan Apte! That assured part of his success. From 1920 to 1946, he wrote *Durangi Duniya*, *Rhidayachi Shrimanti*, *Na Patnari Goshta*, *Sukhacha Moolamantra*, *Vaibhavachya Kondanant*, *Pahatepurvicha Kalokh*,

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*Bhagyashri, Yala Karan Shikshan, Ratnagumpha, Diwakaradrishiti, Amhi Doghen, Viphalata, Amara Sangrama, Sajani, Airanivar, Ekati, Umaj Padel Tar, Panch te Panch* and *Koni Konache Navhe*. Some of these are exciting imageries ; some are meant for the edification of school boys and school girls and some are strictly family stories. All of these preach practice of virtue and are didactic in nature. They never rise very high intellectually or emotionally. But some do testify to his skill of building up plots and characters. One or two tend to become school boy or under-graduate essays. He unequivocally stands for the principle of compromise or the golden mean while discussing the problems of educated young girls and he is never in favour of being too progressive. Neera in *Na Patnari Goshta* who borders on being a rebel is in the nature of an exception.

Another writer belonging to this class is Yashwant Gopal Joshi who is not merely hesitant or cautious as regards accepting progressive social ideas, but also he is opposed to them. His novels *Hirkani, Homkunda, Tridosh, Shrikanta* and *Padsad* as well as the many short stories he wrote were opposed to rationality and progress on modern lines and they tended to glorify the old order. This author enjoyed opportunities to ridicule and parody modernity. But his sketches of members of the older generation have been faithfully, sympathetically and appreciatively drawn. One thing about this writer is beyond doubt, viz., he was true to his convictions.

One quite important feature of all novel writing of this period is that most writers are on the whole in favour of social reform and all-sided uplift of women. Names that easily come to mind are Madhao Damodar Altekar and Rajaratna Vasudeo Vaman Joshi. Altekar wrote five novels viz., *Aparadh Konacha, Shantaram, Mukta-bandha, Lalita, Antaranga* and *Nirankusha*. It goes to his credit that he showed great understanding and enthusiasm while depicting expectations and aspirations of the younger generation that was coming up in his day. Rajaratna Joshi was always alert to press forward Indian women's claims and employed his pen to preach for their recognition in a number of his novels. *Janmacha Bandivasa, Paradhina, Oghalalele Moti, Na Sutlelen Kodan, Antara, Sood* and *Durachari* are the titles of some of those written from 1929 to 1946. The subjects treated in these novels pertain to female life directly or indirectly like inter-caste marriages, necessity of dissolution of marriage, women's economic independence, disabilities, of unlawful progeny, sex problems and family reaction to them, unequal matches, problem of the forsaken women and what gives rise to vice. K. R. Purohit produced adaptations of Tolstoy's *Anna Karenina* and *Resurrection* under the titles *Akashapushpa* and *Shunya Jagat*. He also wrote *Atmadan, Mazi Maitrin* and *Mee Kon ?* as original works. In the last named he has posed the problem of a woman who had a lover from childhood but who was married to another person by her parents. Kamala Bambevale wrote *Bandhamukta* in which she advocates the necessity of getting divorce for a woman whose husband is a profligate and a licentious man. She wrote this in 1930. Y. K. Khadilkar wrote *Ajkal* and

*Sansarashakat* in 1931 and 1936 to propagate equal rights for women. In a third novel called *Sadananda* he has drawn the portrayal of a married young man who falls utterly by falling in the net of a forsaken woman. Indira Sahasrabuddhe has pathetically shown in *Balutai Dhada Ghe* how married women become helpless for want of any specific rights. Diwakar Krishna has written *Kishoriche Rhidaya* in which a wise girl chooses between the love of one that is full of desire and a real, heart-felt love of another. He has also written *Vidya ani Varuni* in which he draws the picture of Vidya as one who is intoxicated by exaggerated ideas of freedom.

A number of women writers came forward to put forth the grievances of the fair sex in the period under review. Some succeed in showing that women are in no way inferior to men and if given opportunities they can make good in any field like men. Shrimati Kashibai Kanitkar wrote a novel called *Palkhicha Gonda* in 1928 in which an accomplished and handsome girl is married to an insane prince. The girl does not surrender to despair but bravely and intelligently takes up the reins of administration in her own hands, brings about a number of reforms in her State and ultimately Intrusts the State to representatives of her people and goes to Banaras as a recluse. Her previous novel, *Rangarao*, met with much admiration by Hari Narayan Apte. Among other women writers prominent are Janakibai Desai, Kamalabai Sohani, Shantabai Nashikkar, Indirabai Sahasrabuddhe, Saraswatibai Dabholkar, Anandibai Jayavant and Kumudini Ranganekar who put forth women's complaints and grievances in their novels. The custom of showing girls like so many articles for approval, offering and demanding dowry, restrictions on marriage outside *gotra* and caste or even sub-caste and several disabilities of women are the subject matter of their writings.

Some women writers have shown a wider vision and they have dealt with other questions too than only marriage that affect female life. For instance Piroj Anandkar has written a novel called *Mazen Bal Ten* in which she had pointed to the pitfall of some women neglecting their home and offspring in their enthusiasm for what they consider social or humanitarian work. This novel appeared in 1927. Kumudini Prabhavalkar wrote *Shakuni Mohor* in 1932, *Aniyamit Jag* in 1934, *Kartavyachi Janeev* in 1935 and *Ekeri Gonph* in 1937. In her *Nirmalyantil Kate* written in between is shown a young man whose descent is from a prostitute helping a girl from a similar stock by marrying her and both of them leading a clean and cultured life. Saravate has remarked that the prostitute's life is not painted as hateful as it should have been and so the novel lags in making a lasting impression. Besides, had there been people like Shyamala and Surekh in the Devadasi community, that community would have made progress fast and it would have been easily absorbed in Hindu society. Shantabai Nashikkar wrote *Lagnacha Bazar*, *Chikhalantil Kamal*, *Puslelya Rangolya*, *Kirti* and *Hach Kan Dharma*. In the last named she has raised a number of questions like men and women going after *Swamis* and *Buvas* and its immoral consequences, wrong ideas about cow protection,

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need of reclaiming those Hindus who embrace Christianity for love of Christian girls, etc. In her *Mazin Koriv Lenin*, this authoress has written in the form of an autobiography about women who work in offices and the difficulties and dangers that widows of the older generation among lower middle class families had to face.

A number of novels on social, political and historical subjects have come out in this period. Gajanan Trimbak Desai has defended the joint family system in *Vibhakta Kin Ekatra* published in 1926 and shown the way of independent callings and occupations to young men who fail to get clerical jobs in *Karkun*, published in 1925. *Matridevata* of Shridhar Narayan Kakatkar tells the story of a man who neglects his mother on being intoxicated by the company of a young wife and repents for it. Neelkanth Balvant Bhavalkar assumed a pen-name Neelkanth Jagannath Mule and written a discussive novel entitled *Behen Piroj*. From the rambling character of this novel what emerges is the story of the Hon. Sir Ghelabhai who has a competent, accomplished and beautiful wife in Premabai. But he is still attracted by an unmarried young woman named Jayashree and even after she has surrendered to his carnal desire, he seeks to catch another girl called Shirin. His philosophy is that a capable and aggressive man needs the company of several women who encourage him to do his best in whatever field he works. His friend Dr. Haribhau does not agree with him and raises the question whether physical contact and association is necessary for such a purpose and whether thinking on right lines and achievements are not quite enough as spurs. Govind Chimanaji Bhate's *Prem kin Laukik*, which is an autobiography and novel combined belongs to the same class. This has earned encomiums from Vaman Malhar Joshi, but according to a discerning critic it has the capacity to disappoint both kinds of readers—those who love to read novels and those who like autobiographies. Balasaheb, the leading social reformer who has lost two wives in succession and has off-springs from both shows the courage of marrying his child playmate from another lower community and considers it as a great achievement because he has reduced to dust the mountain of caste which stands in the way of social progress. In this way the problem of 'Love or Prestige?' has been resolved in favour of Love. *Mazen Ramayana* is also a much-talked of novel by Datto Appaji Tuljapurkar which purports to be the story of the life of one Ushatai Deshpande which runs through such a long period as begins from the 'War of Independence' of 1857 and ends with the Jallianwalla Bagh massacre of 1919. It touches a number of celebrities and situations of this period. But the main story as a whole of the heroine is intraceable in the midst of so much extraneous though important material. It discusses astrology, rural uplift, home-keeping, princely states administration, amelioration of Indian womanhood, scheme of an ideal monthly periodical, nature of the institution of solicitors, Hinduism, Chaphekar episode, Rowlatt Act and what not. The result is that Ushabai is lost under the pressure of so much debris. Yet Vitthal Hari Kulkarni thinks that the author of this novel is as great as Hari Narayan Apte.

Shripad Krishna Kolhatkar has also to his credit two novels—*Shyamasunder* written in 1925 and *Dutappi kin Duheri*? written in the same year. The former is the story of the life of a social worker who has dedicated himself to the mission of the uplift of the depressed classes and it is pathetic as it is engaging. The latter attempts to prove that politically advanced views are quite compatible with socially progressive views. This was considered impossible in the western Maharashtra of those days, because Tilak who was politically advanced was regarded not only as a back number in social reform but also as a champion of orthodoxy and conservatism. Yeshwant Gajanan Naik published *Nandadeep* in 1935 which inveighs against caste and propagates inter-caste marriages. A Mussalman writer Kasamkhan Mahomedkhan Dalvai wrote a novel, called *Dilawar* in which he treats the friendly relations of the Hindus and Mussalmans residing in the Konkan tract.

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Several other novelists have helped to enrich the field of Marathi novel during this period. K. M. Chiplunkar published *Nirmala* and *Dosh Konacha*? in 1922 and 1923; B. K. Chandorkar wrote *Premapunarujjivan* in 1923; M. V. Joshi wrote *Navajivan* in 1923 and *Gijra* in 1927; V. S. Gurjar produced *Sharada* and *Patipatni* in 1924 and *Anjan* in 1937; K. N. Asnodkar did *Kanteri Bazar* and *Kojagiri* and *Vilasi Kanta* in 1926 and *Rausaheb* in 1931; N. V. Khare wrote *Mandakini* in 1927; P. H. Khadilkar did *Swadhin Sansar* in 1927; P. V. Ghanekar wrote *Hen Waghiniche Doodh* in 1927; M. G. Patil published *Dhuddhashastri Paranne* in 1927; V. N. Pangarkar, *Ghantalichi Mohana* in 1928; D. G. Sarolkar, *Rangel Rajkumar* and *Saticha Hambarada* in 1928 and 1929 respectively; S. G. Kantak, *Arya Stree* in 1928; G. L. Apte, *Khara Satyashodhak* in 1929 and *Soneri Nageen* in 1936; A. H. Gadre, *Pavitra Papini* in 1929; S. M. Varde, *Kalankarahasya* in 1929; Narayan, *Adnyatavas* in 1929; V. N. Agte, *Navakot Narayan* in 1930; V. V. Athalye, *Karmayogini* in 1930; K. B. Dalvi, *Hutatma* in 1930; N. R. Abhyankar, *Khara Varkari* in 1931; Indirabai Ambegaonkar, *Ujalalela Hira* in 1931; B. K. Kane, *Jaikrantidevi* in 1931, *Tuphan* in 1932 and *Pranahuti* in 1933; V. P. Dandekar, *Charitryasudha* in 1931; R. S. Patil, *Seeta* in 1931; G. G. Shere, *Shetjicha Kava* in 1931; B. G. Hadkar, *Amrita Kin Visha* in 1931; Shantarama, *Nahin* in 1932; Babu Bhikanna Naidu, *Trivar Daphan Kin Premabandhan* in 1932; T. N. Ambhorkar, *Sanghaprayog* in 1933; S. V. Joglekar, *Hech Te Maze Patiraj* in 1933; C. S. Lotlikar, *Jalon Ten Prem* in 1933; B. R. Kulkarni, *Saraswati* in 1933; A. T. Walke, *Apolo Bandaravar* in 1933; N. H. Avtade, *Ishsha Mela Navra* in 1934; D. S. Tambe, *Swarajyachya Sadhanancha Bazar* in 1934; J. S. Naik, *Nandanvanant* in 1934; Bakularai, *Veena* in 1934; N. K. Behere, *Dhyeyakaden* in 1934; S. R. Bhajekar, *B. A. Bayko* in 1934; A. S. Rege, *Ratnamahal* in 1934; B. S. Gadkari, *Vrinda* in 1935; C. G. Dikshit, *Duheri Sansar* in 1935 and *Kaleche Kavle* in 1937; Nateshwar, *Nateehen Atmakathan* in 1935; Ushadevi, *God Swapna* in 1936; A. S. Kelooskar, *Snehaprabha* in 1936; R. J. Joshi, *Jeevayjota* in 1936; Ramatanaya, *Khara Uddhar* in 1936; A. Y. Vayangankar, *Shalini* in 1936; V. A. Samel, *Streerhidaya* in 1936; R. N. Kirtane,

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This long list of novelists in Marathi is as indicative of the enthusiasm of writers in this field as it also shows what subjects they considered as vitally important to society. By way of illustration it may be noted that *Kojagiri* deals with the life of prostitution ; *Sanghaprayoga* has *Shuddhi* and *Sanghatan* for its subject ; *Saraswati* persuasively explains how the tendency to be helpful to others leads to one's own good and tendency to do harm to others leads to one's own ruin ; *Swadhin Sansar* shows the way of bringing about village uplift ; *Premapunarujjivan* treats of the helpless condition of Brahman widows ; *Nirmala* points a finger of warning to evil effects of extreme social reforms, *Hutatma* throws light on the life of Bombay's textile workers ; *Duheri Sansar* portrays the life of a husband who marries another wife while the first is living ; *Nateechen Atmakathan* deals with the fall of a good wife when she enters the film profession ; *Dhuddhashastri Paranne* parodies the life of Brahman priestly beggars ; *Seeta* throws light on rural life and *Amrita kin Visha* is around the conondrum of widow remarriage. This is a fair indication as to which subjects engaged the attention of writers in a general way.

Novels dealing with historical topics have been comparatively few during this period. Roughly speaking there have been thrice as many novels on social subjects as historical and against this situation one cannot help recalling that since the Marathi novel began to be written, the one novelist who did both historical and social novels with equal skill and mastery was Hari Narayan Apte and so his position is outstanding among them all to this day. While on this topic, we have to deal with lesser writers like Nathmadhav, Hadap, Narayan Hari Apte, G. G. Muzumdar, C. N. Muzumdar, V. V. Bhide, L. N. Joshi and others. But lately in the sixties some brilliant novelists like Ranjit Desai and Shivaji Savant and Khandekar have shown that they can do justice to historical and mythological characters with such skill and capability as would have evoked the admiration of Hari Narayan Apte himself, had he been alive or that of a genuine appreciator like Narasinha Chintaman Kelkar. Ranjit Desai's *Swami* around the life of the Peshwa Madhaorao and his wife Ramabai and the great work on Shivaji, *Shriman Yogi* as also Shivaji Savant's interpretation of the story of Karna in a novel form and that of *Yayati* by Khandekar are most admirable achievements indeed !

Although Nathmadhao does not precisely belong to the period we are dealing with, it would be desirable to say a few words about him in the present context. His full name was Dwarkanath Madhav Pitale. Born in 1882, he died in 1928. How he felt inclined to write historical novels is rather touching. He joined service in the army after having failed in the Matriculation examination. He had the benefit of travelling all over India while in the army and he had to face many difficult situations. That gave him varied experience and his observation became wide. He should ordinarily have risen



very high in the army because of his daring and ambition. But fate had decided otherwise. While on a hunting expedition with an English friend in the forest adjoining Sinhagad in quest of a tiger, he slipped from a precipice and fell down about hundred feet and physically disabled for ever. He became a lame man for life, but his friend Athalye, editor of the *Kerala-Kokila* encouraged him to devote to writing and the swordsman became a penman of renown. In 1908 was published his well-known novel *Savlya Tandel* which deals with sea-faring life. His historical novels suffer from one invariable shortcoming *viz.*, that his imaginary characters supersede historical characters and *Savlya Tandel* is no exception though it reads so well. Shivaji's naval aspirations have been intertwined with the story altogether unhistorically. After this he turned to love stories one of which was presented to the late Dr. Sir, R. G. Bhandarkar. He asked Nathmadhao with what object he had written the book and with it began Nathmadhao's heart-searching. He resolved to write every book not merely for amusement whether his or of others, but with some definite objective. Thus his *Vihangav-rinda* reflects the movement for and against the Basu Bill which sought to legalise inter-religious and inter-caste marriages. *Doctor* points out that for women domestic science education is as necessary as literary education. *Vimalechi Grahadasa* depicts the misfortunes of a girl from the Namdeo Shimpi community who had to embrace Christianity by force of circumstances. *Grahadashecha Phera* lays down that western physicians and nurses are more competent than their Indian compeers. *Sapatnabhav* is suggestive by its name as the ways of a step-mother. *Swayamsevak* is around undesirable effects of drink. He also adapted *Veeradhavala* from Reynold's Kenneth. *Deshmukhwadi* is a story of a son-in-law's conspiracy to deprive his brother-in-law of his property and estate and purports to be an adaptation from some English story. His series of *Raichub* or a golden gang was once very popular. He wrote some plays also like *Jativanta Maratha* and *Atmayadnya*.

Nathmadhav is remembered chiefly because of his historical novels and not his social novels; and in particular because he dealt with the times of Shivaji. *Swarajyacha Shriganesha*, *Swarajyachi Ghatana*, *Swarajyachi Sthapana*, *Swarajyacha Karbhar*, *Swarajyavaril Sankat*, *Swarajyachen Parivartan* and *Swarajyantil Duphali* are his seven novels. With *Swarajyacha Karbhar* ends Shivaji's reign and includes his coronation. *Swarajyavaril Sankat* deals with Sambhaji's doings while *Swarajyachen Parivartan* deals with Rajaram's exile. *Swarajyantil Duphali* treats of the years from 1700 to 1707 and covers the conflict between Shahu and Tarabai. Nathmadhao has exerted to tell history through the medium of fiction but this has led to colourless and unartistic writing quite often and unhistorical characters and episodes usurp the place of historical ones. As one critic has observed this has led to what would happen if a housewife mixes 75 per cent of sugar with 25 per cent of rice to produce a dish known as *Sakharbhat*. To present Shivaji as a lover for instance is ludicrous. All his novels have no great merit and so they are only ordinary creations of a not much gifted man.

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Narayan Hari Apte wrote five historical novels viz., *Ajinkyatara*, *Manavi asha viruddha Daivi ichcha*, *Lanchhita Chandrama*, *Rajputancha Bhishma* and *Sandhikal*, the last in 1922. In *Ajinkyatara* the only historical event that figures is the conquest of the fort of that name by Parsharam Trimbak in the reign of Tarabai, but mainly it is a romantic story of Padmini and Dhceerasinha who are imaginary characters. The remaining four novels have some basis of the history of the Rajputs, which is romantic and full of extraordinary events in the original and with the added beauty of imagery and fancy of the writer they have become quite fascinating. These novels have been written with the avowed object of acquainting the reader with the courage of loyalty of the Rajputs to Chitod and their love of Hindu religion and culture. All heroes and heroines have become impressive sketches of bravery, diplomacy and heroism. It goes without saying that they are highly exaggerated and removed from realism. *Astodaya*, *Sambhajiche Rajyarohana*, *Bhavani Samsher*, *Dakkhanche Vagh*, *Marathshahichi Dhal*, *Yakshadnya*, *Rakshasi Ranasangram*, *Vijayi Talwar*, *Veeravivaha*, *Veeravijaya*, *Panhalgadcha Vedha* and *Shri Samartha Rashtraguru* by L. N. Joshi; *Gujaratcha Samsherbahadur*, *Rana Hameer*, *Lakhya Bargir*, and *Shevatcha Shoor Vagher* by C. N. Muzumdar; *Kenjalgadcha Kabja*, *Tejasvi Satidharma*, *Pan Tisra Kon ?*, *Prapitamahachya Padavar* and *Murari* by V. V. Bhide; *Balabrahmacharini*, *Ratnamala* and *Veerashrichen Vaibhav* by B. G. Bhide; *Kattar Rajanishtha*, *Deshabhakta Rathod Veer Durgadas*, *Lal Gulal*, *Sat Varshanpurvin arthat* 1957, *Revolt of Kanpur* and *Sultana Razia* by Tatyana Neminath Pangal; *Amarsinhacha Atmayajnya*, *Chhatrapati Ramaraja*, *Mayurasinhasana* and *Meherunnisa* by Bhau Shridhar Kulkarni; *Arishta*, *Astangata Bhanu*, *Udayasta* and *Raktachen Galbot* by D. V. Paranjpe; *Agni Varshav*, *Asuri Lalasa*, *Zanshivali Rani*, *Shahi Mahal* and *1857 chya Bandacha Vanva* by P. S. Desai; *Maratha Samrajyachen Ek Chitra*, *Maharaja Rajsinha* and *Sati Padmini* by G. D. Dalvi pass for historical novels but they are all, almost without exception characterised by exaggeration, predominant stream of the love sentiment, flair for unnatural situations, mysticism and historical inaccuracy. For these reasons they fail to be convincing. Very similar is the composition of P. K. Atre's *Mohityancha Shap*, D. B. Karkare's *Astanintil Nikhara* (Raghobadada), V. L. Kale's *Grastodaya* and *Jinjivasa*, K. L. Killedar's *Rashtriya Premacha Vikas*, Y. M. Keni's *Muktimandira*, A. B. Kolhatkar's *Ingrajancha Parabhav*, Anandibai Jaivant's *Chitodcha Chandra*, M. V. Joshi's *Pavanatirtha*, Y. B. Joshi's *Samudragadcha Killedar*, S. P. Joshi's *Shivajicha Kon ?*, C. G. Dalvi's *Pattarani Padmavati*, D. P. Dandi's *Nandakumar*, M. V. Datar's *Vijayanagarchi Samrajyasthapana*, D. M. Deshpande's *Bandachen Nishan* and *Swatantryachya Rananganant*, Jankibai Desai's *Charugatri*, Shantabai Nashikkar's *Samrajyasathin*, V. K. Nerurkar's *Akabarachen Vedasadhan*, S. V. Puranik's *Devi Satyabhama*, Purshottam Devasharma's *Patitapavan* and *Shuddhikaran*, G. K. Phatak's *Aryadharmacha Jayjaykar* and *Kurhad*, N. K. Behere's *Hindu Kon ?*, Yashodabai Bhat's *Rajamata Jijabai*, C. G. Bhanu's *Shringerichi Lakshmi*, Ramatanaya's *Mohityanchi Manjula*, R. A. Lagu's *Maharashtrachi Ibhrat athva Patwardhancha Parakram*, L. G. Vaze's *Bandhamuktata*, M. G. Vora's

*Samrat Ashok*, Saraswatikumar's *Marathyachi Mulgi*, Saraswatinandan's *Chitodcha Veer Aruna*, N. D. Savarkar's *Maran kin Lagna* and Saubhadra's *Pavagadcha Pralaya* and *Prithwivallabh*. Only S. K. Damle in his *Vasaicha Sangram* and G. G. Muzumdar in his *Marathshahichi Akher*, *Purnima-Uttararatra va Marathashahicha Vadyapaksha* and *Pratipada* have given relief by saving their novels from unnecessary pre-dominance of the love sentiment and unnatural incidents. After Hari Narayan Apte only Ranjit Desai has shown the requisite ability to be historically real and has the necessary art of interesting narration as his *Swami* and *Shriman Yogi* amply show.

Marathi novelists have not shown a propensity towards the mythological novel because the romantic, varied and rich field of originally basic stories is so extensive as to be almost unlimited. *Ahilyoddhar* by N. K. Behere, *Chiranjeeva* by Hadap and *Samarthyacha Garva* by Shivaram must be regarded as exception. But by writing a full length novel on *Yayati*, Khandekar and by writing *Maharathi Karna* Shivaji Savant have shown what powerful stories could be worked out around mythological celebrities. Playwriters have done better in this behalf. Similarly, Marathi novelists have remained much unmoved by political episodes of their day even when they were in the midst of those happenings. Probably the fear of their works being proscribed stood in their way. Yet Shivaram, Shikhare, Bhopatkar, Niphadkar and Bhave have done something in that direction. C. S. Lotlikar's *Dadapshahi* records echoes of the non-co-operation movement. In his *Vishaprayoga* Shivaram has portrayed the effects of this movement on the life and careers of students. Eknath Yadav Niphadkar wrote *Mahatma Gandhi Saitan Kin Sadhu* in which he has recorded the different reactions of the Government, the leaders and the people and has vigorously proclaimed that Mahatma Gandhi is a *Sadhu*. Vasudeo Krishna Bhave in his *Khara Deshabhakta* has portrayed the afflictions and miseries of those who believed in terrorism or armed insurrection. *Mrityuchya Mandivar* is a novel that L. B. Bhopatkar wrote while in jail and its name which is significant in that it means in the lap of Death is altogether dry and unconvincing although it is studded with such thrilling events as the murder of a British soldier by a vindictive brother for the accidental killing of his sister for which he is sentenced to be hanged till death and yet a girl in love with him marries him in jail. In comparison with these novels Shikhare's *Thorli Aee* is surely meritorious as a political novel. *Thorli Aee* means motherland. For her service, an idealist youth courts jail and sacrifices family ties and the love of his beloved, because he is inspired by his professor to lay his life at the feet of the greater mother. Shikhare's descriptions of incidents and life in jail are realistic. His *Aeechi Kripa* also stands the test of realism in that it correctly portrays rural life, even though the narration is not as it should have been. Generally speaking, Marathi writers have not done much to enrich the field of political novel in Marathi in point of quantity and even qualitatively speaking, their creations as works of art are commonplace, to limit this remark to the period covered from 1920 to 1935.

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Although not deserving the epithet excellent as works of art, it must be said to the credit of the novelists who have been mentioned so far that they have given vent to a number of social problems and taken a progressive and rational view while suggesting solutions thereof. Even Y. G. Joshi who is always ready to ridicule reformist ideas has not hesitated to denounce the system of dowry in his *Hirkani*. Similarly they have built up their plots with a view to preaching the practice of virtue, good habits, good manners and good behaviour. In this respect N. V. Kulkarni and Narayan Hari Apte have rendered commendable service indeed. Even while writing historical romances their clear objective has been to place before the readers models of high-minded patriotism or loyalty to king or friend, wifely fidelity, bravery, courage and philanthropy. Their didacticism is subdued and not flamboyant. This class of novelists did not fall prey to the Phadke school of escapism which has become quite popular and which believed in providing amusement at the cost of anything else. They took the stand of adult education or social education as it were instead of attempting to condemn the school that catered for human failings and tries to sublimate them on occasions as perfectly tolerable. A number of series of novels by a good many enterprising and socially conscious publishers came into being such as the Sarasa Vangmaya Ratnamala, Surasa Grantha mala, Saraswatibhushana mala, Samaja Gaurava Granthamala, Bharata Gaurava Grantha mala, Makaranda Pustaka mala, Maharashtra Kutumba Mala, Lalita Vangmaya Ratnamala, Adhunka Kadambari mala, Rashtriya Kadambari mala, Taruna Sahitya mala, Dnyanamitra Pustaka mala, Kavyashastra Vinoda Grantha mala, etc. A number of writers industriously wrote for them. P. S. Desai, T. N. Pangal, B. G. Bhide, V. G. Joshi, H. R. Marathe and Jankibai Desai of the Sarasa Vangmaya Ratnamala ; M. G. Vora, R. H. Datar, J. A. Naravne and G.K. Pathak of the Surasa Granthamala; P. S. Bhase and V. S. Gurjar of the Bharata Gaurava Granthamala and B. H. Kulkarni of the Makaranda Pustaka mala are notable names among others.

Translations or adaptations from novels in other languages helped a great deal to enrich the field of Marathi novel. Even before 1920 this had made some progress and it was continued for some years. The credit in this behalf goes to Kashinath Raghunath Mitra, Vitthal Sitaram Gurjar, and Vasudeo Govind Apte. They translated mainly from well known Bengalee fiction. This tradition was continued by B. V. Varerkar and S. B. Shastri. Mitra chiefly took up the works of Jogendranath Chattopadhyaya, Bankim Chandra Chatterji and Taraknath Gangopadhyaya. Gurjar mainly depended for translation on Harprasad Shastri, Kaliprasanna Das Gupta, Sarat Chandra Chatterji and Prabhatkumar Mukherji. Vasudeo Govind Apte brought complete Bankim Chandra Chatterji in Marathi and has, doubtless, done memorable work. Some more Bangalee fiction too asw adapted in Marathi : *Kapala Kundala* by N. R. Gokhale; *Pramila* by Shrikrishna; *Mukuta* by M. G. Vora; *Sukhacha Shodh* by P. S. Bhase; *Sanyasi* by K. N. Asnodkar; *Ajab Karasthan* by Adnyata; *Pushparani* by S. D. Karandikar; *Gauramohan* by Kushagra; *Anandamatha* by B. S. Kulkarni as also *Kulangana kin*

*Varangana* and *Murtibhanjak Kala Pahad*; *Karuna* by V. V. Kelkar; *Patipatni Prem* by V. R. Kothari; *Madhurani* by S. G. Bhavé; *Parineeta* by S. R. Marathe; *Saudamini* by S. B. Shastri : *Chandrodaya* by J. B. Harshe and B. C. Hadkar's *Pratapaditya* are some of these.

Some Gujarati stories were also adapted by Marathi writers as for instance *Divyachakshu* by N. S. Phadke and Ratnaprabha Ranadive ; *Gujaratcha Nath* by L. R. Bhidé; *Patanchi Prabhat* by M. G. Vora and *Prithvivallabh* by Saubhadra. Kanhayalal Munshi's works were given predominance in this respect. Some stories from Hindi have also been borrowed. But English, French and Russian novels have attracted the attention of Marathi writers most. Reynolds influenced greatly earlier novelists. Even Hari Narayan Apte was much fascinated by them for some time. Later Mary Correlli, Charles Dickens, Hall Cane, Stevenson, Lord Lytton, Jane Austin, Dumas, Galsworthy, Alexander Cuprin, Garvis, Huggard, Tolstoy, Upton Sinclair, Grant Allen, Victor Hugo, Sir Walter Scott etc., were quite popular and their works were brought into Marathi either as translations or adaptations. L. N. Paralkar, L. T. Parnaik, K. R. Purohit, P. H. Barve, G. B. Bapat, Sadashiva, Indirabai Sahasrabuddhe, T. R. Deogirikar, B. G. Bhidé, Y. P. Mehendale, V. M. Tamhankar, D. K. Gadre K. N. Athalye, D. T. Athavle, N. L. Athavle, B. M. Kanchankoti, P. D. Sharma, G. K. Gokhale, V. K. Cholkar, Anandibai Jaywant, S. N. Tadpatrikar, B. R. Dhurandhar and V. P. Patwardhan are noteworthy in this connection. Phadke, Hadap and Varerkar are the only better known names among these.

Which is the better way of borrowing from other languages-translation or adaptation? The reply to this question depends on the author's object. If it is merely to present an attractive plot for the amusement of the reader, adaptation is suitable. But if it is to enlarge the mental horizon of the reader, to make him better informed and knowledgeable, translation is suitable. A translator retains the names, atmosphere, manners, way of life in the original intact while an adapter takes more liberty and attempts to adjust the plot in almost every way to the local or provincial framework. Vasudeo Govind Apte alone has been faithful in this behalf. If Marathi is to be really enriched by borrowing, to the extent to which this is possible, translations will have to be preferred by Marathi writers.

Vibhavari Shirurkar began to write her novels about 1935 and to her legitimately goes the credit of having started the vogue of realistic, convincing and glowing yet quite artful portrayals of characters and situations. From this time began the era of new thought influenced by Karl Marx and Freud, Bertrand Russel and Havelock Ellis and the Maratha mind absorbed their thoughts and ideas ably and quickly and this process was reflected in the literature of these years. Some welcomed the ideas totally, some partially and some opposed them as destructive of what they regarded as Indian and Hindu Culture. Particularly the periodical literature was full of arguments for and against what was then called *navamatavad*. Some welcomed the economic and political aspects of this new ism but they did not like what was termed new morality in respect of the

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sex relations which preached free love and unrestricted sex relations as part of human freedom. Some gave it support in principle but drew some lines on practical grounds. As a matter of fact all this preaching in favour of human freedom in all fields was only an extension of what Agarkar had propagated through the columns of the *Sudharak*. R. D. Karve came forward as the champion of this freedom. What Mill and Spencer and Darwin had said was further developed and expanded by Marx, Russel and Freud. A new spirit began to be noticed in opposition to imperialism, capitalism and male supremacy over the fair sex in the social system. A few salient indications of this new spirit might be noted. Between 1930 and 1932, Gandhiji led the salt and forest *satyagraha* as part of the struggle against British imperialism. This met with a set back from 1934 onwards. But Gandhiji carried on the awakening on the social front. Unless the depressed class came into their own and enjoyed equality with others in Hindu society and had equality of opportunity for economic uplift and unless many of their disabilities incidental to their very birth were removed, no real freedom was possible—that was the main point he was stressing for years. In 1934-35, the Congress Socialist Party came into being and a number of its sponsors were from Maharashtra who were youth leaguers and socialists. Even old Congress leaders became conscious of this new social force-socialism-whose unofficial spokesman was Jawaharlal Nehru. On January 3, 1935 Vallabhbhai Patel said that development of rural industries was real socialism. Dr. Gopalrao Deshmukh was then member of the Legislative Assembly. He moved a Bill which sought to entitle a wife in her husband's and a daughter in her father's estate to an adequate share. Suppression of woman was illustrated well in Madkholkar's *Bhanglelen Deool* (1934) and Khandekar's *Don Dhruwa* in the portrayals of Amir and Vatsala respectively. At the same time Vaman Malhar Joshi's *Indu Kale ani Sarala Bhole* pointed a finger of warning against unrestricted freedom by the portrayal of Indu Kale. Lalji Pendse's *Sahitya ani Samajajeevan* explained the relationship of all art to society from the view point of historical materialism, which stressed the need of art and life and morals marching hand in hand and not in opposition.

While Maharashtra's intellectual life was being churned in this way, Vibhavari Shirurkar's *Hindolyavar* was published. It became a subject of vehement and continued discussion for some time and since the writer's name was a pen-name, there was an element of curiosity and mysticism about it. It was later revealed that the writer was Miss Balutai Khare nee Maltibai Bedekar who had previously written *Alankaramanjusha* and *Hindu Dharma Vyavaharashastra*, the latter in co-operation with Mr. K. N. Kelkar. Both these are treatises written in the learned style. She herself said once that her real inclination is towards serious and research work and these books are a clear proof of it. Even when she turned to creative writing her stand or mental attitude did not change. The only transformation that came over her was that she turned her attention from research into poetics and Hindu law to radical search into the serious problems that have been afflicting the poor, depressed and down-trodden humanity.

Malatibai Bedekar had written a number of short stories and published them as a collection under the title *Kalyanche Nishwas* in 1933. They were in intent and in effect the spontaneous outpourings of the hearts of grown up girls written in a balanced, restrained and delicately worded style, full of sympathy for their psychology. This appeared under her pen-name and had met with undeserved and malicious criticism from many quarters. There were genuine appreciations too. When *Hindolyavar* made its appearance, the storm that had brewed developed into a veritable tempest, but again, entirely undeservedly and wholly ungenerously, Did the book encourage or incite wayward behaviour or licentiousness. It would be a travesty of truth to say so. It would be extremely unjust and atrocious besides being libellous. Till 1960 from 1935 she wrote five novels which show a progressive development in her outlook on life. From an individualist she becomes a universalist on the testimony of the characters she has portrayed. What has happened in the case of *Hindolyavar* is that critics have wholly misunderstood the heroine in Achala who had to go through hell. Her husband was a debauchee, a drunkard and a man who was sentenced to rigorous imprisonment on having been held guilty for having caused grievous hurt to a prostitute. Achala does not lose heart. She educates herself with the help of a sympathetic uncle and takes up a teacher's job. She becomes economically independent but her success gained by reason of her intellect and education does not satisfy her. She feels terribly lonely and desires her own offspring. She tries to relieve her loneliness by identifying with his family or enjoying the intellectual association of her brother-in-law, engages herself in altruistic work, but all this does not give her peace of mind. She resolves not to cheat herself any more and after coming in contact with Virag she sets at naught her marital bonds and lives with him as his wife. When she becomes pregnant she realises that she owes a duty to her offspring which would be held illegitimate and stamped as such by the social law and custom. She is restless and knows not what to do. Virag stands by her and asks her not to get disheartened and at this stage the tragic story ends. There is nothing obscene or immoral about her struggle with herself. She was only trying to find full self-expression and to rise to her full stature and some critics did put this interpretation on it, but one greatly afflicted soul wrote a sequel to this novel by getting Vinayak, Achala's husband, released from jail and makes him kill Virag for having seduced his wife !

The tenor of this novel is throughout serious and contemplative. Nowhere are to be found any amorous gestures or talks between Virag and Achala. Had such a story been in the hands of Phadke, for instance, there would have been any amount of stealthy kisses and warm embraces and descriptions of the physical features of Achala, but Malati Bedekar has been realistic, sympathetic and absorbed in presenting the problem of a helpless, forsaken woman with commendable restraint. Her next novel *Virlenlen Swapna*, a dream that evaporated in which there is the portrayal of a young man born with a silver spoon in his mouth who is an extremist idealist in politics and pining for the service of his poor and down-trodden

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brethren. It is written in the form of his daily diary and makes thrilling reading, even though it is published in a truncated form, with passages expunged and treatment highly doctored for fear of the law of sedition. It was written in 1935. The heroine of this novel Rohini is far below her idealistic level. A critic has rightly suggested that the author should restore the expunged parts to the text and publish it again in the atmosphere of a politically free India.

From 1935 to 1950, Malati Bedekar did not indulge in any writing, but in 1950 came out her *Bali* based on her close observation of the way of life followed by the so called criminal tribes. From 1937 to 1940 she served in the Criminal Tribes Settlement and gained unique experience. This is a powerful novel of one of the members of this settlement who sought liberation of himself and his fellow-men, but being too much in advance of them was done to death. Characterisation in this novel is perfect, particularly the characters of a mother and an old man are life-like and go right to the readers heart. Malati Bedekar is superb in her art of inciting the reader to rise in revolt against the dirt, squalor and immorality prevailing in the tribe and lifting him to the stance of humanity and human power to rise to the noblest and best in life. It is not out to amuse the reader but to lift him up to a sublimer atmosphere. Her third novel *Jai* is an autobiographical story of a girl whose mother is vicious, father a simpleton, brother a helpless fool, relatives unsympathetic and husband an inhuman persecutor. Jai is deprived of parental care and love in her childhood, but as a mother she does her utmost to take care of her children and thus presents an admirable aspect of human goodness. In the history of the Marathi novel, Malati Bedekar deserves to be recorded as one who became conscious of the wide dimensions of life and attempted to depict them in her stories. She raised the artistic standard and widened the outlook of Marathi novel. But she remained almost alone in this endeavour.

Having duly acknowledged the legitimate place of Vibhavari Shirurkar i.e., Malati Bedekar, it will be only right to give the others their due. Raghuvir Samant wrote a long novel in four parts called *Upakaree Mansen* which purports to be a story of a joint family for three generations. The first part was published in 1936 and the fourth in 1944. All good points and bad that go to form human nature have been presented well through different characters. Out of them stands out Aruna, a feeble minded and sentimental young man who joins the non-co-operation movement but soon repents for having done so. His characterisation, however, fails to impress. The Thakur family against whose background is portrayed the self-sacrificing and loving Kamala Mavshi is convincing. In the fourth part, Kamala Mavshi and her husband Vasudeo Naik figure prominently and these are shown as capable personalities. The writer has a liberal outlook and progressive predilection; that Aruna married a duped girl and there was a love marriage between Vinay and Vanita are some indications of this. The technique of presenting this joint family story at such length in four parts has

not however, entirely succeeded. In the first part Kamala Mayshi is shown as reading all the lettersthrough which the initial progress of the story is presented. In the second part it is all narration ; in the third the story is made to advance through the will that Babasaheb Thakur left and in the fourth i.e., last part the novel is full of dramatic situations. This combination is not as tidy and neat and polished as it should have been. It is difficult to believe that during the course of a single night Auntie Kamala reads so many letters. They also have an unnatural appearance. The last part also fails to impress. The long and short of it is that Raghuvir Samant spread too wide a canvass and tried varied technique to tell the story of *Upkaree Mansen* and so one feels that one is following a long, long stream of sentimental life flowing calmly and steadily. One does not have the same experience while reading his *Jeevanaganga* based on a physician's life published in 1947. He errs on the side of exaggeration and deformity.

Another novelist that claims attention is Vishnu Vinayak Bokil. While Raghuvir Samant has an eye for the pathetic in life through seriousness, Bokil is playful and sportive. He began writing in 1930 but he came into his own after 1940, and by now he has to his credit about two scores of short and long novels. He relies mainly on his skill to present love stories in an attractive garb in which young couples are generally antagonistic to their elders. He has settings, convincing and entertaining, but one perceives a uniformity in many of his creations. Some of them, however, portray not only lower middle class life but also working class life. He is not quite realistic everywhere. Some of his characters have a streak of eccentricity. Two of his novels could be classed as political in one of which a young man dedicates his life to the mission of spreading literacy in rural areas and in the other is depicted the terrible oppression and persecution of Hindus by the Razakars before Hyderabad State was merged in free India. On occasions, Bokil lapses into descriptions of a low, sensuous character and that gives rise to the suspicion whether he has also fallen a prey to the Phadke-Madkholkar conception of providing for what the readers, they think, want.

Whatever that may be, it can be legitimately said that Bokil has written stories that are socially significant, that they have a variety of situations and incidents and that they are entertaining without being gross and vulgar but there have come up many novelists who have gone on a merry-go-round of only one aspect of social life viz., relationship of the sexes. The new morality was political, economic, social in character and sex was only a part of its social aspect, but it was only this on which their attention appears to have been rivetted. Take for instance M. G. Rangnekar ; his *Mrigajal* shows up a hero who believes in astrological forecasts and lives on the hope that his beloved who has been married to some one else would soon become a widow and accept him as her lover and husband ; strangely enough the writer fulfils his expectation . His *Seemollanghan* which means crossing the limit has a heroine who loves equally ardently two lovers and lives with them as their wedded wife, thus justifying

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polygamy. B. D. Gangal's *Asavanchi Mal* has a hero who loves one girl but marries another and becomes unhappy forever even when that girl is quite capable and anxious to make him happy. At last the author has killed her in an accident and united the two. All this sounds quite puerile and socially inconsequential. V. P. Dandekar's *Tishicha Tarun* looks sympathetically at the people who take another wife while one is living. In another of this author's novel (*Pratarana*) a young male goes about catching in his net a number of young girls and sowing wild oats. V. V. Patki seems to advocate that since divorce is not open to Hindu women they should indulge in free love in his *Andhala Nyaya*. Srinivas Kochkar's *Dadlenken Patren* is also a license for free love given by all concerned to one another. Sarojini Babar's *Tun Mala Bhetayala Nako Hotas* is a story of an undergraduate girl whom circumstances do not allow to join in wedlock with her lover. Y. M. Pathak in his *Dhabdhabhyachya Dharent* appears to be apologetic for illegitimate sex relationship between a brother-in-law and a sister-in-law, a brother and a sister and for unmarried mothers. Madhao Manohar's *Jwala* presents a love quadrangle instead of the customary triangle. *Zapurza* by G. N. Nattu, writing under a pen-name Meenakshi Dadarkar has a heroine who has sex relationship with a number of males while her husband is away in England, for the sheer reason of satisfying her carnal desire.

There are several others who describe this phenomenon of sex relations in a weak, frustrated, morbid or overdone attitude. Gopinath Talvalkar's *Anuradha*, *Malakansa* and *Chhayaprakash* belong to this class as also, G. B. Nivantar's *Saubhagyavati Malati*, *Jeewanamritya*, *Ardhangee* and *Rhookampa* and Datta Kavathekar's *Vikhlur-lelen Prem*, *Umatlelya Bharana*, *Apura Dav*, *Abhalachi Savali*, *Manda* and *Shalan*.

All these novels are apparently against setting at naught all traditional values regarding relationship of the sexes. It is all of a destructive character. They do not show the direction in which new values could be established in the interest of social weal and peace. From the artistic or technical skill standpoints also they do not make much headway. *Rakshasavivaha* by so thoughtful and considerate a writer as Kavathekar is wholly unconvincing in view of a large number of arranged but happy marriages. Kavathekar seems to command skill in characterisation and presentation of genuine emotions. There are some novels too, which have been intended to and do serve as warnings against the sexual freedom claimed. For instance V. D. Gadgil's *Vichitra Sansar* written against the Hyderabad State background (1940) warns society against the incursions that hypocrisy and sensuality are making in the garb of modernism and genuine love. *Champi ani Motya* is one such showing a red flag against learned debauchees to simple young girls. V. V. Ambekar's *Kale Dhag* shows up an idealist young man called Shireesh who scorns Neera's professed love in a determined manner. But artistically they cannot be rated very high.

A number of women writers also have received the inspiration to discuss the sex relationship through the medium of novel. Geeta Sane is a remarkable writer among them. She has written *Nikhalele Hirkane, Vathalela Vriksha, Hirvalikhali, Latika, Pherivala, Avishkar, Malranant* and *Dhukeni ani Dahivar*. From a glance at a couple of these her point of view could be gauged. In *Vathalela Vriksha* she treats some of the difficult situations that arise when both husband and wife are required to take up jobs. Vinayak and Vimal constitute this couple. The husband loses his job and he is compelled to take up another which brings in lesser emoluments. Yet he insists on Vimal giving up her job. He also disapproves of her independence and her friendship with Kailas who was first a follower of Gandhi but is converted to communism. The novel ends when Vimal is about to accept a job at Kanpur which Kailas has arranged in spite of Vinayak's opposition. The novel effectively shows how good relations between husband and wife in a lower middle class setting are spoilt as soon as the wife becomes economically independent. Geeta Sane depicts in her *Pherivala*, the picture of a high caste, educated Maratha youth who is compelled to become a pedlar for earning his livelihood. In his perigrinations he comes across a child widow, an acquaintance of his childhood. He meets her as a common Muslim prostitute, but out of compassion for her pulls her out of that hell of a prostitute's life and marries her. But she has already fallen a victim to an incurable venereal disease and as a result her husband is affected by it and her child is congenitally effected by it. All the three die a tragic death. Nowhere in this novel, however, are there any amorous situations or dialogues or pseudo-fascinating descriptions of female limbs etc. Realism is an absorbing characteristic of Geeta Sane's novels. She does not seem to believe at all in writing flowery or decorative language. Too much brevity is also perhaps a blemish of her writing which is felt in a pronounced way in her *Malranant*.

Malatibai Dandekar chiefly writes about the marital problems of middle class women. *Matrumandiren, Tejaswini, Vajralekh, Krishnarajani, Kanteri Marga, Sansarant Padarpan, Hira ani Gargoti, Amar Priti* are some of her novels written between 1940 and 1950. There is an earnestness about her writing that lends a peculiar charm to it and makes it effective. In her *Matrumandiren*, two sisters are shown to have fallen in love with the same person. But one of them voluntarily moves aside to make the other sister happy and takes to social service by starting mother's houses and sinks her misery of disappointed love in her dedication. From this one story the saintly turn of her writing could be imagined. She writes a simple and pleasant prose. She is realistic and practical in her outlook. Premabai Kantak also writes in the same purposeful way that Malatibai does but she is up to her neck in her faith in Gandhiji and all his teaching. Her two novels *Kama ani Kamini* and *Agniyaana* are eminent successes of characterisation and expression of thought and feeling. Her first novel based on the principle of married celibacy is not quite a perfect performance but the subject matter of the other is wholly compatible and congruent with Gandhiji's constructive programme that he has

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permanently prescribed for his people's guidance. Even then it cannot be dismissed as a mere piece of propaganda. The characters are not mere media of preaching. The heroine of the novel *Rohini* has been skilfully drawn, her mental conflicts having been presented in a subtle and sympathetic way. One, however, fails to see why the writer should find it so compelling on her part to condemn communists as wayward, immoral, licentious and fed and fostered by Russia. Shanta Shelke, a poet, has also written some novels. From 1946 to 1951 she produced *Vizti Jyot*, *Kojagiri*, *Putala*, *Bhoo-varil Swarga*, *Swapna-taranga*, *Meenakshee*, *Talapushkara*, *Odh*, *Sukhachi Seema*, and *Mayecha Pazar*. She is somewhat expansive and repetitive but in spite of this her narration is not tiresome. She seems to enjoy describing scenes of kissing and embracing in a free and absorbing manner. She has not succeeded in depicting convincingly the life of the weaving community in her *Odh* and *Vizti Jyot*. Krishnabai Mote has succeeded in presenting artistically some of the causes that lead to strife in family life in her *Meenaksheechen Jeevan*. Sudha Sathe has painted a convincing picture of a capable and ambitious woman called Nalini because she is smothered by marrying a capable man. Kumudini Prabhavalkar in her *Virlelen Vastra* has shown effectively how a loyal wife is compelled to leave her husband's protection and house because of his extra marital relations with another woman. Sarojini Babar's *Kamalachen Jalen*, *Ajita* and *Tun Bhetayala Nako Hotas* are pedestrian productions. Leela Deshmukh, an imitator of Phadke, has attempted a portrayal of a woman Rajeshwari who has married Nirmal, but who in his turn is after another woman and so Rajeshwari is frustrated all the more because she is estranged from Priyadarshan whom she declined to marry. But this portrayal is that of a feeble-minded, weak-kneed, weeping girl whereas Sindhu Gadgil breaks new ground in her *Kshitijapar* by attempting a novel on the life of a pilot. Shakuntala Paranjpye also shown originality in choosing a subject in her *Gharacha Malak* in which a little girl regards her care taker servant as the owner of her house rather than her step-mother who finds little time to devote to her. But as the story progresses, the author is not able to keep up the interest of the reader. It is enough just to mention Shalini Tulpule's *Laplele Gunhegar*, Nalini Mulgaonkar's *Trishna*, Leela Dikshit's *Madhubol*, Manoramabai Nimkar's *Akherchi Lat*, Seeta Brahme's *Deshadrohi*, Usha Mantri's *Nishpapa Vyabhichara*, Rajani Guhagar-kar's *Jeevana*, Ratnaprabha Ranadive's *Chhayanat*, and *Purnima*. It is natural that all these should be absorbed in questions that specially concern women which have cropped up in the wake of the socio-economic situation that developed out of the Second World War, echoes of which have been heard in them. Even men have written about these questions but treatment of the same by women has been full of earnestness, sympathy and propriety.

While the new morality in regard to the relations between the sexes involving complete freedom of behaviour was being zealously accepted and propagated by scores of Marathi novelists since 1935, there was one man who did not fall a prey to this temptation but went on propagating the value of such eternal virtues such as

self-sacrifice, brotherhood of man, equality of humanity and kindness to all through his novels. It was Sane Guruji. When he wrote *Shyamchi Aee*, the stream of his novels began. It was followed by *Dhadpadnarin Mulen*, *Shyam*, *Jeevanakalaha*, *Punarjanma*, *Satee*, *Ramacha Shela*, *Astika*, *Kranti*, *God Shevat*, *Yati Kin Pati*, *Teen Mulen*, *Sandhya*, *Chitrakar Ranga* and *Nava Prayog*. He continued to write till 1950 and even afterwards. Sane Guruji writes convincingly and from direct experience so as to be nearly autobiographical. His many characters through his different novels bear a close resemblance to him. The idealism that he personally cherished but was unable wholly to live, he has made his characters live and so it becomes a sort of day-dreaming. For instance, when he wanted to give the message of Hindu-Muslim unity in *Astika*, he brought about the fusion of the Aryas and the Nagas by so turning and twisting Janamejaya's destructive campaign to exterminate the Nagas that his dream of unity is fulfilled in this novel. His writing has an appeal to young minds that are naturally generous and liberal and innocent. But since he has not been able to keep himself like Khandekar from his works, artistically, they are not first-rate. The characterisation being not only similar but uniform cannot help becoming tiresome. In his introduction to *Satee*, Sane Guruji has said that he is unable to conceive a villain so he was unable to create one and it is an admission of the restriction that inevitably is implicit in his artistic creations. Off and on he slips into harangues of advice. Repetition, diversions and expansiveness are also to be frequently met with. Yet there is an inviting goodness and moral purity about it all. Certainly it is far more harmless day-dreaming than the unreal, amorous, sensual day-dreaming of Phadke and some others. Sane Guruji had his critics and sponsors in such stalwarts as Kshirasagar and Acharya Bhagwat but Phadke hardly had any title to call him a day dreamer.

Just as Sane Guruji's creations have a distinct individuality, so there is a novelist who is still writing and maintains his individuality. His name is R. V. Dighe. *Pankala*, *Sarai*, *Purtata*, *Nisargakanya*, *Ranjai* and *Ganalubdha Mriganayana* are his five novels written from 1935 to 1947. But his distinction is mainly summed up in *Pankala* and *Sarai*. His art is at its best in drawing up characters from the rural and the forest folk. It is not unacquainted with characters from the urban areas but it does not seem to enjoy their company. His descriptions of the beauty of nature are also superb, real, convincing. His diction and language are adapted so skilfully as to fit the settings best. Bhujaba, Rambhaji, Raya, Soni, Raina from *Pankala* and Bappa, Tukaram, Samna, Manohar, Manorama from *Sarai* are drawn from close observation of actual life; Ladi particularly from *Sarai* is unforgettable. There are no problems in his novel, but expression of human emotions and passions in their nakedness. Ladi's affection for Manohar in its peculiar intensity is something real but unusual in Marathi novels. It is a cause for the creation of sublime pathos. Dighe probably is the first writer to select his characters from among the Katkaris, a hill tribe from Thana and Kolaba districts. *Ranjai* lends itself for being made into a screen pictorial, describing as it does the strife

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between Arunachala and Varunachala and concludes by bringing Ranjai and Vajrakanta together into wedlock. Dighe has identified himself with the life of the Konkan peasantry yet his characters or situations are not of a narrow regional character. They are human and have a touch that is universal, human.

Vishram Bedekar has written only one novel called *Ranangana* but established his claim to being absolutely distinct from others in style, command of language, selection of subject-matter. Its plot is simple and could be briefly summed up in a sentence. Chakradhara Vidwans, a Brahman youth and Harta, a German young Jewess meet on board a ship, sailing from Europe to India, fall in love and after they have made love, Harta commits suicide. The story is meagre but the varied experiences, bodily and mental of the people in the story, is the real subject of the novel. It is a stream of experiences recorded as they went on happening without any harnessing from outside. This new style was developed further by B. C. Mardhekar in his three novels *Ratricha Diwas*, *Tambdi Mati* and *Pani*. He wrote the first only in order to register specific person's sensations during the course of a few hours. Mardhekar's success in *Tambdi Mati* and *Pani* in this direction is greater. The main events in *Tambdi Mati* are that Shiva, a son of Kondiba, a peasant, beats his competitor in a wrestling bout ; he is married to Sarja ; Khan Bahadur Hussain induces him to join the army as a jawan ; while Sarja is coming home from her father's she is kidnapped ; Comrade Kumar becomes friendly with a cultured and playful widow whom he rapes ; she indulges in abortion and later serves as a nurse in a military hospital. How these are related to one another is difficult to appreciate for an ordinary reader. But Shiva reviews important happenings in his life in a state of reverie and the novel is a record on a tape as it were. Some vague and helpless impression of it is left on the reader's mind also. He wonders why all the good men and women in the novel be so miserable, so helpless and so disappointed. But that is the way of life ; there is no logic about it and there cannot be much of a correction in it. So it was, so it is and so will it be. That is probably what Mardhekar wishes to suggest as a moral. Humanity must go on drifting.

This impression is further strengthened by the other novel *Pani*. It is a story of a family during its three generations : Sadoba, his son Tukaram and grandson Vithoo. The two world wars have affected their life as they have affected the whole world. A dam is being built across a river in their neighbourhood and their village is submerged under the water in the catchment area. The descriptions of the way of rural life are faithful and convincing, but what he wants to tell in the story is not only not clear, but it is vague, clouded and indistinct. Vithoo is shipwrecked and made to survive with the help of a life-belt and in that condition, while floating on water in the sea he is unable to fathom the workings of destiny. Sadoba surrenders to fate ; so does Tukaram and Vithoo also has no alternative but to do so. They are nowhere out to fight fate or conquer it. Probably Mardhekar does not believe in human

power to fight destiny, fight nature and overcome it. But he has warned readers and critics against running to any such conclusion. He wants them to assess his literary work by dramatic values and not by reason and logic as tests.

Dighe, Bedekar and Mardhekar are powerful writers and they are conscious of their power. That may not be said of some others who have also written good enough novels. One such is Malhari Bhaurao Bhosle. He has very sympathetically and realistically painted rural life with its perpetual enmity between the money-lender and the cultivator, the peasant proprietor and the tenant and the various superstitions from which they suffer in his *Samarangan*, *Ughdya Jagat* and *Eka Aechein Lenkren*. In the last one he has shown that offsprings of the same mother may quarrel off and on and be even estranged from one another, but they are bound to unite when that becomes the need of the hour and even warring brothers may come together under the same roof. Ramatanaya has also a real earnestness in sympathetically drawing up village life with its pleasures and sorrows. His *Mohityanchi Manjula*, *Khara Uddhara*, *Sakhargoti* and *Pramilaben* are the testimony to this. These novels treat such subjects as removal of untouchability, spread of literacy, consequences of quarrelsomeness, condition of the villages during war time etc. He also attempted in *Tighee Janee* to portray individuals living in 'Iran, a central power in Asia' with a view to acquainting the reader with rural life in other countries but there his intention has not been fulfilled. V. L. Barve, G. L. Thokal and V. D. Chindarkar have also shown enthusiasm for reducing to writing life in villages. In *Muchkunda Dari*, Barve has shown how the peasantry and the moneylender can live in happiness together by leading complementary lives. In his *Gargunda*, Thokal does not portray the terrorist atmosphere in Satara during 1942, but he has shown how courageous and daring people could be by the portrayals of Gunaji and Jayavant. These are brilliant and convincing portrayals. In his *Mahapoor* Chindarkar is cut to explain how difficult it is to convert the villagers from their age-old customs and practices to new and progressive habits but is scarcely effective as an artist. There would have been enough drama in it, had he attempted the struggle between Mahadeo Thakur and the ignorant and selfish villagers to make more militant, strenuous and uncompromising. Generally speaking all these novels trying to portray rural life have very limited artistic power which alone can make them impressive and effective. *Sakhargoti* and *Pramilaben* of Ramatanaya are convincing illustrations of this statement.

Some novelists have shown anxiety to understand the hill tribes now referred to as Adivasis, their life and traditions and their requirements, because they are far more backward than the rural folk and peasantry. Shankar Ramchandra Bhise, Parsharam Trimbak Sahasrabuddhe, Vasudeo Balvant Karnik and Shriram Attarday are some of them. As artistic creations, they are ordinary. *Janglantil Chhaya* by Bhise is more a report on the conditions of the forest dwellers who are exploited by forest contractors rather than a novel around their life. Attarday's *Savalichya Unhat* is a story of an

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Adivasi worker who comes to the conclusion that it is impossible to lift up the Bhils and Pavris while remaining in the Congress. But he has succeeded eminently in making effective use of several words from the dialect of Bhils. He wants them to be organised under the auspices of the red flag like Sahasrabuddhe in his *Pahili Salami*, who has brought their struggle to a successful end under the leadership of Mai. But both these have such a propagandist tone that the story element is altogether lost. Karnik says that he has observed and studied at close quarters the life of the Warlis of Thana district forests and told the story of a Warli family in his *Wadgeen*. In his preface to this story, K. Narayan Kale has said that it could as well be called a thesis written from the sociological point of view, as it could be called a novel. This might as well mean that as either it is not very satisfactory. But all these constitute a welcome indication of the disposition of Marathi writers to get out of the settled and hackneyed groove of stories of the white collared lower middle class.

There are a number of other novelists who published their works a few years before or after 1950. But before noticing their literary creations, it is fair to name a few others who may not be greatly gifted but have tried and not altogether failed. One such is G. P. Lohokare who wrote *Tisra Pravaha*, *Nirmalyantil Dev*, *Khela Navah Ha*, *Goda Meelan*, *Meelan*, *Tajmahalakhaleen* and *Surekh Sangam* between 1940 and 1949. J. A. Narvane wrote *Mayasabha* to tell the public that the cinematic art is *Mayasabha* art. V. R. Vanamali has written *Adimaya* who loves opponents more than adorers. S. B. Vaidya wrote *Ashikshit Rhidaya*. A. K. Patankar's *Purushasya Bhagyam* lays down that even among the rich, there are ideal men and women. Madhu Patankar's *Begdi Bandhane* discusses the question of divorce. N. B. Godbole in his *Doctorchi Tapasani* portrays the life of a medical practitioner. P. S. Desai who wrote *Nava Sansar*, *Grihapravesha*, *Gaurihar* and *Darya Daku* produced one Shaikh Mohamed who loved a young maid from the world of the spirits. R. V. Sarmalkar who wrote *Zarina* has drawn the pictures of two girls who love one and the same man in *Umbarachen Phool*. Vasudeo Powale's *Mee Tuzeech Ahe* has told the story of Sulabha who loves and marries Shekhara, setting at naught her uncle's opposition. B. D. Kher who wrote *Vijay*, *Sukhacha Lapandav*, *Prayaschitta*, *Krantichya Vatevar*, *Shubhangee* and *Shubhamangal* from 1941 to 1948, also translated Colonel Malgaokar's *Princess* from English into Marathi very recently. He has mastered the skill of developing and depicting situations but he cannot blend love and politics simultaneously quite naturally. Y. G. Vaze has written *Antarichi Jyot* to throw his new light on married men's relations with other women, a subject that appears to be rather popular with writers. But the author's treatment appears to be not natural.

N. R. Ambikar's *Chaukona*, N. R. Abhyankar's *Aparadh Kunacha* ? and *Lagnacha Phans* ; Amarendra's *Pravasi Ram* ; S. K. Athavle's *Pranavisava* and *Madanamandira* ; Adivarekar's *God Athvan* ; G. L. Apte's *Gargoti* ; D. H. Apte's *Nirmalya* ; B. L. Apte's *Daryasaranga* ; Akhade's *Suklelee Kalee* ; L. K. Aravkar's *Hach Marg* ;

Bal Altekar's *Preetee*; Shashikala Alandkar's *Seema*; G. R. Inamdar's *Parimarjana*; K. M. Ujlamkar's *Navonmesha*; Avinash Oke's *Pivla Gulab*; S. G. Kantak's *Meelan*; S. D. Karandikar's *Urvashi* and *Nurse Sundarabai*; Madhu Karnik's *Ulatlela Dav*; G. V. Kaveeshwar's *Vartamankal*; S. N. Kamble's *Valvache Panee*; Vasant Kinkar's *Kakunchya Kaiphiyatee* and *Lagabandha*; D. V. Kirtane's *Pavitra Prem*; R. N. Kirtane's *Aaj va Kal*; K. R. Kulkarni's *Jayashree* and *Pahilen Paool*; Keshav Kelkar's *Mazee Sheela*; V. M. Kulkarni's *Ahuti* dealing with village uplift; T. R. Khandalikar's *Aghadeevar*; P. V. Khandekar's *Na Rulalele Marg*; B. S. Gadkar's *Patiteche Rhidaya*; B. K. Galgali's *Chitra*; Sindhu Gadgil's *Kshitijapar'*; Mukund Gadivan's *Holiche Nikhare*; G. S. Giradkar's *Pavana*; G. S. Gupte's *Jai Hind*; Bapu Gokhale's *Niwad*; D. V. Ghate's *Hemalata*; K. S. Ghorpade's *Vishwas*; S. B. Chirde's *Bhanglelee Murti*; Anandibai Jaywant's *Urmila*; Durgabai Joshi's *Satpudyantil Vanalakshmi*; R. K. Joshi's *Vadal Samplen*; V. V. Joshi's *Antar* in which effects of unequal marriage have been treated; V. S. Joshi's *Punarmeelan*; Sharatchandra Tongo's *Pralaya Lakeri* and *Sweekara*; Chandrakumar Dange's *Dileep Date*; Tapaswini Tuljapurkar's *Saprem Bhet*; Shalini Tulpule's *Lapalele Gunhegar*; H. R. Divekar's *Don Bahini*; C. R. Dikshit's *Soubhagyavati Vahinisaheb*; Leela Dikshit's *Madhubol*; M. G. Deshpande's *Anirbandha Jeevan*; Balshankar Deshpande's *Maxen Jag*; V. G. Deshmukh's *Rationing Offisant Kunda*; H. R. Navare's *Don Mitra*; B. V. Nadkarni's *Ganimi Kava*; Manoramabai Nimkar's *Akherchi Lat*; V. K. Nerurkar's *Nava Namuna*; Vasant Patole's *Ahmi Tighen*; G. K. Panse's *Pravaha Patit*; M. V. Palande's *Manipurchi Rambha*; V. H. Pitke's *Krantikal*; D. K. Paithankar's *Andolana*; Vasant Poredi's *Jangal*; D. G. Pradhan's *Jeevanpravaha*; B. V. Phatak's *Mahilashalechya Mulee*; V. V. Bapat's *Parabhava*; Seeta Brahma's *Deshadrohi*; M. V. Bhole's *Dulia*; Usha Mantri's *Nishpap Vyabhichar*; Rajani Guhagarkar's *Jeevana*; Ratnaprabha Randive's *Chhayanaat* and *Poornima*; Ramakant's *Bhook* and *Lapandav*; P. R. Lele's *Deccan Collegant*; Vyankatesh Vakil's *Matee*; A. V. Varti's *Ichcha* and *Abhinaya*; R. G. Vidwansa's *Nakebandi*; Ratanlal Shah's *Petati Mashal*; N. K. Shiroadkar's *Matichen Ghar* and *Galbot*; S. A. Shukla's *Navee Rajvat*; Sheela Sardar's *Bhavanechya Bhovaryant*; V. K. Sardeshpande's *Nirashrit Tarunee*; T. V. Sardeshmukh's *Sasemira*; Lakshmanrao Sardesai's *Mandavi Tun Atlees*; B. D. Satoskar's *Raktaheena Kranti*; K. S. Haldikar's *Kharen Milan*; B. Raghunath's *Odhi, Hirve Gulab, Utpata, Babu Dodke, Mhane Ladhari Samplee* and *Jag Kay Mhanel*? are some of the other novelists with their novels.

A little more noteworthy is N. D. Upadhye's *Vatachakra*. M. K. Deshpande who wrote *Muktata* later wrote *Pravaha* and *Adhara* in which he has shed light on unfaithful married women and grown-up unmarried girls from a low level. P. B. Bhavne in his *Akuleena* has shown a fitting end of Suranga, but he could have been more serious and also effective if he had cared to do so. G. Y. Chitnis wrote six novels after 1945 viz., *Kusum*, *Viju*, *Swamiji*, *Kunda*, *Bhandvaldar* and *Didi* but has not made much of a success. S. G. Sathe's *Aut Ghatkenche Rajya* is far more artistically written though

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it is the author's only creation. N. K. Mahajan's *Zunj*, *Jagriti*, *Kisan* and *Vinash* show that he has gift for engaging narration. In his novels, there is a conflict between a son seized by political idealism and a loyalist father, conversion of a gay youth into throwing himself in a patriotic, national movement, quarrels in a peasant family wherein a generous elder brother shields every time his erring younger brother, persecution of a young woman in a particular sub-caste by selfish and malicious youths from the same sub-caste etc., are to be met with. Criticising Mahajan's literary creations, Kusumavari Deshpande says that they bear an impress of Saratchandra Chatterji and there is a mystical 'non-Marathiness' about them. He also attempts to weave a social story around a political question. Chandrakant Kakodkar also tries something of that kind in his *Nisargakade*, *Kunachya Swatantryasathin?* and *Gomantaka Jaga Ho*. The question of Goa's freedom and liberation of Devadasis has been entwined in the love story of Subodh and Mohini and the result is that they have been very feebly presented. S. R. Biwalkar in his *Sunecta* has tried to fathom what led to the massacre of Hindus in Neakhali after India's partition into Bharat and Pakistan and deftly combined socio-political and economic treatment. This he did in 1948 but in his *Shubha* published in 1957, he has not succeeded in showing how society has been suffering from various ailments and complaints like the heroine of the novel who suffers from leprosy.

Shridhar Deshpande is a novelist who has to his credit *Sahara*, a love story in the form of letters; *Sayantara* which treats of maritime life which is something unusual for Marathi readers; *Thengne Asman* is again a social dealing with relations between man and woman; *Paoolvat* in which Kiran the hero is shown as a world traveller but he fails to convince as a man of the world for lack of his constant psychological evolution. Manamohan in his *Lutaji Khandooji* has made a dog a hero who has been shown as possessed of all human passions and his style also has assumed a strong character. Previously, he had written *Kadyavaroon Kosalaleli Kamini* and *Tipri Padghamavar Padli*. S. S. Shastri has written independent and original novels like *Amavasya*, *Adeltattoo*, and *Kangal*, but his real success lies in having translated Sarat Chatterji's novels from Bengalee like *Analajwala* (originally *Grihadahaj*); *Naveen Kshitijen* (originally *Sheshaprashna*) and *Chirajeevan* (originally *Kayakalpa* by Premchand in Hindi). Later he slackened his pace of adapting, but B. V. Varerkar translated complete Sarat Chandra in Marathi. During this period writers like N. S. Phadke, V. V. Hadap, Vyankatesh Vakil, Madhao Manchar, Ratnaprabha Ranadive, B. D. Satoskar, Sahridya, D. V. Phadnis, N. R. Ambikar, P. B. Kulkarni, Malati Cholkar and B. B. Berkar also did their mite of translation work. But qualitatively Phadke stands out prominently from among them. For example his translation of Jean Valgin's autobiography has been very neatly brought out by him in Marathi under the title *Vadal*. Satoskar's *Dharitri*, a translation of Pearl Buck's *Good Earth* is also a fair effort.

In regard to the historical novel too, writers do not appear to have been very diligent or attentive. Only Hadap attempted to produce a series called English rule through novels, *Kadambarimaya Anglai*. Otherwise there have been only a few novels having historical topics for their subjects. *Maratheshahicha Vadyapaksha* by Sachudas, *Durdaici Hira* by V. K. Chalkar, *Vadalantil Nauka* by R. K. Patwardhan, *Maratheshahichi Muhurtamedh* by A. P. Bhandarkar, *Konkanacha Por* by N. C. Kelkar, *Leelavati* by J. V. Ranade, *Jai Youdheya* by S. H. Medak, *Maharashtrachi Ibhrat* by R. A. Lagu, *Ahimsasamrat Mahaveer* by V. N. Shah are about the only historical productions and most of the writers are interested only in Maratha history. Only V. N. Shah has departed from this track to create an inspiring novel with attractive narration around the life and career of Mahaveer.

Some well-known poets, too turned to novel writing during this period. Shirwadkar, Mardhekar, Manmohan, Borkar and Annabhau Sathe are some such. Mardhekar's helplessness has found expression in his novels too as in his poetical compositions. The sur-realism is a characteristic of Manmohan's novels as of his poems. Borkar's love of aesthetics finds vent in his novels also. *Mavalta Chandra*, *Andharantil Vat*, *Jalten Rahasya* and *Bhaveen* are his four novels. Of these *Jalten Rahasya* is an adaption of Stephen Zweig's *The Burning Secret*. In *Andharantil Vat* is told the story of a young widow and her son born of an act of rape on her. She is described as having been terribly excited after seeing amorous pictures in a cave and just then her driver himself rapes her. If it is the object of the writer to arouse compassion for women like Usha as a matter of right and not as a gesture of sympathy, he is not likely to succeed. Usha's characterisation has been intensely drawn but not others of Prakash, Mridula and Ranganathan. The story lacks polish also. Borkar's *Bhaveen* has been much spoken of and men like Kakasaheb Kalelkar have joined the band-wagon, but the *Bhaveen* Shevanti has been portrayed as to be some goddess. Kalelkar himself has said that Borkar has made of her such an ideal model that one would think that if *Bhaveens* can be so good and so saintly there is nothing wrong with the institution of *Devadasis*.

Shirvadkar's novels have been as significant and meritorious as his poems. His two novels are *Vaishnava* and *Janhavi*. *Vaishnava* depicts the evolution of a poor, humble and humiliated village school master into a mass leader when he is inspired by the speech of Maloji Maharaj and shows extraordinary courage and heroism. His power of description is also at its best as for instance when he describes the incident of Uma's tragic death. *Janhavi* is on even a higher level. There are only four characters in the novel. Mahant, Janhavi, Vasudeo and a painter. It is full of discussion of some fundamental problems of a philosophical character but they help to advance the pace of the novel and develop the characters adequately. *Janhavi* will be reckoned among the best books in Marathi. Annabhau Sathe's *Chitra* published in 1957 is full of expression of sympathy for the poor villagers and an objective presentation of their life. Sathe says: "When young girls of the cultivators are

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depraved and deceived by sweet promises by the traders in human flesh, they become helpless. I have seen such people and I thought it my duty to air these evil practices in a novel." Sona and her sister Chitra were introduced to prostitution but they have been rescued by a social worker and they are restored to decent life. This turn is appreciable but the subsidiary story of the naval revolt does not quite fit in.

Vasant Kanetkar, G. N. Dandekar and S. N. Pendse are the other important and leading novelists of this period and their work is worth serious and appreciative notice. *Ghar* and *Pankh* are Kanetkar's two novels. *Ghar* draws the picture of a common man working in Bombay who becomes terribly home-sick and is unable to find an abode in Bombay where he could house his wife and children and is ultimately about to fall to his sexual urge in a bad way but is saved. Narration and analytical discussion of human psychology have been effectively blended and the author deserves to be complimented on it. *Pankh* is a story of a drama-mad man who becomes insane. A very realistic story artistically presented by the author is *Pankh*. G. N. Dandekar's *Tudavalenlen Gharkul* written on the background of the Noakhali tragedy is realistic and characters and incidents in it have been touchingly presented, but his *Sindhukanya* is in dreamland. *Binduchi Katha* has been based on the miseries of the repatriated girl. *Padma* and *Jagannath Pandit* based on the lives of the Sanskrit poets Jayadeo and Jagannath Pandit have been devotionally presented but they are full of anecdotes that are current about them and perhaps therefore they do not make a whole and connected narrative. The background of their times too is lacking in the portrayal of the poets and therefore they do not become convincing. But in *Shitoo* Dandekar has produced a *Gatha* of Shitoo's love for Visoo against a purely regional background, but its appeal is universal. Perhaps it would have been much better to have treated this novel as a problem novel, so that it could have given the inspiration to the reader to reverse the social order that persecuted, humiliated and constrained the life of so innocent and harmless a girl as Shitoo.

S. N. Pendse has made a name as a regional novelist because he writes against only one background of a section of Ratnagiri district. *Elgar*, *Haddapar* and *Garambicha Bapu* are his wellknown novels. The last has been successfully produced as a drama also. In *Elgar* he shows that the Noakhali incidents affected the Hindus and Mussalmans in distant Ratnagiri and Kadar and Raghunath who were great friends were about to become inveterate enemies but feelings of humanity keep them awake and the calamity is avoided. In *Haddapar*, Pendse is even better. Its hero Raje Master is an ordinary village school-master, but he was made of an uncommon and glorious stuff. He is not tempted by any empty honours and mock glorification. Pendse has shown unequalled deftness in portraying this character. He created *Garambicha Bapu* while he was in a sort of trance. The hero Bapu is really a strong, naughty but good character. His manliness is aroused by the love of his aunt and a false allegation made against him. His valour is evok-

ed by his love for Radha. He transcends all the bounds of his environment and comes out as a victorious hero. The author loves life beyond all measuring but he lacks a well-developed and idealist attitude towards life—a sign of immaturity which he may overcome as he grows.

Some more novels written between 1965 and 1970 must also be mentioned because they demand this mention on merits. *Antarala* by P. B. Bhawe, *Maithilee* by Sumati Kshetramade, *Jhenpa* by N. S. Inamdar, *Vavtal* by Vyankatesh Madgulkar, *Dhag* and *Agatika* by Uddhav Shelke, *Hatya* by S. N. Pendse, *Anandi-Gopal* by S. J. Joshi which purports to be a story of the first Hindu Maratha woman who went to the United States of America to become a physician and a surgeon and her unhappy married life, *Jhunj* by N. S. Inamdar, *Sanjivani* by Chandraprabha Joglekar, *Amritavel* by V. S. Khandekar, *Tethen Pahije Jatichen* by Indrayani Savkar, *Rhidayeen Amrita Nayaneen Panee* by Aniruddha Punarvasu, *Jana He Bolutu Jethen* by Sharatchandra Muktibodh, *Shidori* by Y. H. Pitke, *Ruperi Kada* by D. R. Kavathekar, *Yuganta* by Iravati Karve and *Chhyaya Jhaleese Prakasha* by Leelavati Bhagwat.

As civilisation advances, poetry declines. Macaulay first wrote this as if it was a truism. The untruth of the statement has been proved by many after him and though even here, some literary critics tried to harp on it with reference to modern Marathi poetry that began with the compositions of Keshavasut, it is now universally acknowledged that poetry will never decline as long as human hearts do not cease to throb. The poems and even content of poetry will differ from time to time under different influences but the inspiration to outpour spontaneously what the heart experiences will always remain.

The first epoch of modern Marathi poetry is generally accepted to be covered by the first and last compositions of Keshavasut and the leading representatives of that epoch besides Keshavasut are, Narayan Waman Tilak, Vinayak, Madhavanuja and Dutt, followed by Govindagraja, Chandrashekhar, 'Bee' *alias* Narayan Murlidhar Gupte, Bhaskar Ramachandra Tambe, Ekanath Pandurang Rendalkar, Nagesh Ganesh Navare, Gangadhar Ramachandra Mogare, Narayan Keshav Behere, Dattatraya Anant Apte, Anand Krishnaji Tekade, Sadhudas *alias* Gopal Govind Muzumdar, Govind Tryambak Darekar, and Vinayak Damodar Savarkar. The achievements of these poets have been reviewed and assessed previously as they belonged, roughly speaking to the era covered by 1865 and 1920. Some of them, of course lived longer and continued to compose poems. Chandrashekhar, Tambe and Savarkar are the most prominent among these.

Chandrashekhar began to write in 1895 and continued to do so till 1936. He lived from 1871 to 1937. He was contemporaneous with Ravi Kiran Mandal for several years but was not influenced by their tendencies. He considered it wrong to write poetry for the expression of individual happiness or misery. He thought that

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personal emotions must be properly draped and impersonally presented and what was thus produced was poetry. Even then in his *Godagaurava* and *Kavitarati* there are some autobiographical references which are quite touching. He was a real and constant devotee of poetry. He used to take great pains to use the right words in the right place in order to endow his creation with sweetness and ease. He had studied Sanskrit, English and Marathi poets with avidity and repeatedly in order to cultivate what he considered the right poetical attitude of mind. He cared for sense more than sound, propriety and sublimity and for this reason his poetical compositions are regarded as best for the study of students, according to so discerning a literateur as Prof. Dr. M. T. Patwardhan.

Chandrashekhhar excelled in his adaptations of narrative poems. *Rangrao Harshe ani Chintopant Udas*, adaptations of the English Poet Milton's 'L' Allegro and I 'I-Penseroso' as well as *Kay Ho Chamatkar* an adaptation of the romantic poem *Suffolk Miracle* are model adaptations. In the first two, he has substituted allusions from Indian mythology for the Greek allusions. *Kay Ho Chamatkar* is very enjoyable and will remain a classical creation in Marathi poems. The pathetic story from rural life, embodied in this poem will be remembered for long for its emotional touching expression. He is not, however, at his best in his *Ughaden Gupit* and *Kismatpoorcha Jamindar*, which are original narrative poems. From his skill in versified narration some have felt that he was capable of writing an epic but as V. R. Dhavale has remarked in an appreciative article on his poetical works, he was not endowed with the necessary width and height of imagination and he could not probe the depths of the human heart and so he could not have written an epic.

The fact that most of his poetical compositions are occasional and adapted, it appears that subjects did not suggest themselves to him independently and originally. Yet his original *Godagaurava* and *Somanath* have been generally much appreciated for their musical and emotional qualities according to Prof. R. S. Joag and Madkholkar thinks that the best features of Jagannath Pandit's *Gangalahari* and Chintaman Pethkar's *Gangavarnan* were nicely combined by Chandrashekhara in his *Godagaurav*. Lyrics and new metres never appealed to him. He was always living in India's past glory and therefore he had nothing special of his own to tell the people according to Prof. Joag.

Bhaskar Ramchandra Tambe (1874—1941) became a household word in every home where Marathi is spoken because of a musical record of one of his poems *Dole He Julmi Gade*. The same is true about his other lyric *Jana Palabhar Mhanatila haya haya* and *Madhughatchi Rikame Padati Jari*. The whole enjoyability of his poems lies in this that he is a great believer, atheist and he sincerely believed that God pervades the whole universe with its animate and inanimate objects. This one faith he has expressed in a tremendous variety in his compositions. The source of all poetry in Tambe's opinion is this faith. He says "To experience the limitless with limited means is the secret of the poets. In matters of poetry the individuality of the poet is the real centre. The only power he

has is his introvert vision". The nature of all his poetic creation is consistent with this faith. Being aware of the individualist character of his poetry he writes in a letter, "A remarkable feature of all poems written by me is that it has grown continually with my own growth. Till I was fifteen my poems were childlike, faltering, hesitating. With my youth, it became sensual. Indeed some of my poems written in those days were mercilessly consigned to the fire by my own hands. After my marriage my poetry knew nothing but love. When I had offsprings, it began to compose nursery rhymes. When death came to my doors and took away my children, it became morose and gloomy. When the realities of life and my mind were attuned again, it began to sing love songs and when my friends and contemporaries have disappeared one by one and disease and dotage have become my constant associates, my eyes are now set beyond this life, to the other world and I hear the heavenly bells ringing for me".

The main sentiment and a dominant sentiment in Tambe's life is the realisation of love. He says he burnt off his pre-marital amorous compositions but his *Dole he julmi gade* which belongs to this period does not seem to have been affected by pessimism. And his poems of post marital days directed towards his wife are by no means pessimistic. If one reads only one of his very beautiful poems *Sahaja Tasi Halachala*, it would be clear how satisfied he was in his love. His poems about on coming death were dictated by him when he had high fever to the physician who was treating him in a tense state of his mind. They are *Prasthan*, *Ghabaran Nako*, *Ghabaran Nako*, *Alen Thambava Shinga*. When he was in a critical condition, he blurted out : '*Daityahee Chhativara theli Tujapudhen Ratra Andhari*'. *Chala Jiva Chalanen Alen*, *Kan Uga Baghazi Maghari*. Rendered in English this means : 'The dark night confronts you like a demoness and you have to go, you have to go. Why do you look back now for nothing?' The well known auto-biographical poem *Madhughata* which is full of compassionate sublimity is very touching.

But Tambe did not wholly depend for his own personal experiences. He could sympathetically identify himself with the feelings of others and make them his own for expression in poems. *Vidhacheen Swapna*, *Baghuni Taya Maja Hoya Kasensen*, *Hindu Vidhacheen Mana*, *Naditeereen Ubhi Tee*, *Te Kanta Yapudhen Meehi Tayanchi Kanta* portray the love-life of so many unfortunate human beings. Love of different age groups, of the beloved and the lovers has been delicately treated by him. In a poem, *Tara Maga Gatti Konashi*, an older brother teases his younger sister ; in *Vatecha Vatsaru*, a middle aged married woman pathetically entreats an old pre-marital lover of hers not to come in her way now with old feelings ; in *Pannas Varshanantar* an old man blesses a girl, who is the exact image of her grandmother in a reminiscent mood, trying to recapture the intimacy with the grandmother of young days.

Although Tambe was so subjective, the environs around him did not sometimes fail to affect him and they became part as it were of his own being. Thus when Lokamanya Tilak died, he was overtaken by great emotion as is evidenced in his poem *Lokamanyans* and

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in *Ukhalanta Dilen Shira Kaya atan* on Gandhiji, the devotee of non-violence and truth. *Vatalen Natha Ho Tumhin Utarantan Khalin* embodies the pathos and despair consequent on the failure of non co-operation. In the brilliant poem *Ya Bhavishyachiya Divya Karagira*, revolution has been heartily welcomed. *Rudras Avahan* is an invocation to the God of Destruction in order that he should exterminate inequality on earth. Sound wonderfully agrees with sense in this vigorous poem. But all these were momentary inspirations and not an invariable sentiment pervading his compositions.

Tambe was totally and uncompromisingly opposed to employ all art and also poetry as a means of social or political propaganda. He is also opposed to restrict the function of poetry to moralising. Art should concern itself only with free and unaffected self-expression and then it becomes the highest morality. He believes that poetry is chastening, civilising, ennobling and invigorating and in this is contained all moral education. It is on this account that all his creation is free from immorality. In a sonnet written to a beautiful woman with long, black, silky hair he says in the last two lines : *Papachi Smriti Rahili Jara Nara Pahooni Hee Sundari. Dhik Dhik ! Tya Kalahi Agadha Harichi Nahincha Karagiri.* In English, it means : "If after viewing this beautiful girl, sinful thoughts linger in any one's mind ; Fie upon him who never understood the unfathomable artistry of the Creator."

One characteristic that emerges of all Tambe's literary and poetic creations is his irrepressible optimism. This also is, indeed an aspect of his faith in the World's Prime Cause. He passed all his life in a princely State where he was not financially stabilised. He filled many responsible and difficult positions. He was a teacher to the princes, State Attorney, Diwan, Judge, Superintendent and Registrar of Examination etc. These were not calculated to promote optimism ; yet he never fretted or frowned. His optimism has been particularly well expressed in his poems *Ghan Tameen Shukra Bagha Rajya Karee* and *Marananta Kharokhar Jaga Jagaten.*

Tambe's advocacy of 'Art for Arts' Sake' was not shallow and escapist like that of N. S. Phadke. It emerged out of realisation of the endless. It was born and developed after a deep study of Bana, Tukaram, Tulsidas, Browning, Vishwanath, Jagannath, Brook, Bradley, Hazlitt, Arnold and Hudson. Nourished on such ration, his artistic vision found vent in such master pieces as *Kiti Moorkha Maha Toon Shahajahan* and *Kalechen Rhidgata.*

Ravi Kiran Mandal of Poona which flourished between 1920 and 1940 was a club of poets and litterateurs resident in Poona like the Kavya Kaumudi Mandal of Dhulia, Govindagraja Mandal of Dadar and Shree Sharadopasaka Mandal of Poona. But the most spoken of all these was the Ravi Kirana Mandal. Some young poets in Poona gathered together for tea and discussed poetry from 1920 to 1923 at intervals and their club was officially named as Ravi Kirana Mandal in 1923. Madhav Julian (M. T. Patwardhan), Girish (S. K. Kanetkar), Yashavant (Y. D. Pendharkar), S. B. Ranade,

Manoramabai Ranade, G. T. Madkholkar, D. L. Gokhale and Diwakar (S. K. Garge) were its founder-members. When Diwakar left the club V. D. Ghate was admitted as a member in his place. In September 1923, the first publication of the club called *Kiran* came out. It contained Diwakar's *Natyachhata* and the poems of other. It had only 32 pages but it proved very provocative in that it was subjected to much adverse criticism from various quarters. Balakrishna Anant Bhide who wrote about it in the *Vividha Dnyana Vistara* was the most vociferous of all. He said that all the lyrics were quite fascinating but dreadful like the sweetness of poison or the fragrance of liquor. His criticism was chiefly directed against Patwardhan whom he considered to be some spoilt, seductive debauch. This was quite unfair and unjust for Patwardhan is not merely known as a lyrical poet but also as author of a Persian-Marathi dictionary, author of *Chhandorachana* for which he bagged a doctorate, a fighter for Marathi's chastity being maintained in the company of Savarkar, a discerning literary critic and editor of Tambe's collection of poems. Khanolkar's *Madhav Julian* and Leelabai Patwardhan's *Amcheen Akra Varshen* tell the interesting story of his life and his many admirable characteristics. He was quite a stout-hearted man with soft humanity in it. According to Leelabai, his wife, he believed like Shelley that marriage was a prison and he appreciated companionship better than marriage. He used to say that love must not be limited by rights and privileges and domination. His marriage ideal was to contract a love marriage, failing that to wed a widow or lift up a fallen woman. Since none of these things materialised, he was occasionally very restless and moody and poor Leelabai had to be miserable. This was the result of being too self-centred and the fascination and intensity of his many lyrics really lay in his being very self-centred. He passionately hated injustice and was a painstaking student. He revised every one of his poems at least thrice. He was very proud of his mother tongue. Although he had no love for Persian he studied it industriously so as to become its professor and produce a Persian-Marathi dictionary.

Patwardhan's total poetical compositions are contained in nine books. They are *Virahataranga*, *Sudharak*, *Umar Khayam's Rubaya*, *Drakshakanya*, *Gajjalanjali*, *Swapnaranjan*, *Tutlele Duve*, *Nakulalankar* and *Madhulaharee*. These were written between 1925 and 1940. *Virahataranga* tells the story of a modern frustrated love. Echoes of an unfruitful love affair are heard in this. Originally it was a poem of only 25 *shlokas* written in 1913 called *Priyakarachi Virahapatrika*. It was amplified into 238 *shlokas* later and called *Virahataranga*. It is a description of quite common experiences of the love-lorn in young age. While Bhide has condemned it as "too ornamented and showy and calculated to lead young minds astray", Profs. Joag, Walimbe and Pangu have certified it as superior to Kalidas' *Meghadoota*. His second creation *Sudharak* is a wholly objective narrative poem. It is full of instructive if ironical criticism. In the opinion of the late Prof. V. K. Rajwade the ridicule Patwardhan has poured on the devoted heads of reformers is carping but just. The various characters in it like Rao Bahadur Thosar, his wife,

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- CHAPTER 2. Dr. Onkarswami, Sarala, Tarala, Vasu Raje, Paramahansa, Major Gokhale and Shyama have been realistically and fascinatingly drawn.

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*Gajjalanjali* is a collection of Patwardhan's miscellaneous poems. They constitute only experimentation of practising imagination and construction and the ideas in them must not be looked upon as indicative of the poet's own feelings and emotions. V. D. Ghate and G. D. Khanolkar have made remarks to this effect. Most of them are love lyrics and similarly framed. But Bhide stamped Patwardhan as *Pranayapandharicha Varkari*, i.e., Pilgrim of the Love Goddess on the basis of these poems. His other collection is called *Swapnaranjan*. Here also are miscellaneous poetical compositions of a great variety and in Prof. Joag's opinion the expression of the real and whole Patwardhan is found herein. Khanolkar's remark on this collection is particularly noteworthy. He says while this poet has loudly cried in one of his poems exhorting people "to lock around and read the signs of times", this is precisely what he himself does not do. He adds "Although one admires the attractive display of art, imagery and language in these poems, it appears that the poet himself was not even touched much less inspired by the revolutionary events of the period in which they were written. Perhaps this aloofness is indicative of the poet's being too self-centred."

*Tuttele Duve* is a collection of Patwardhan's sonnets. Originally written independently of each other, the 101 sonnets in this collection make an unsuccessful bid to construct a connected story. Some of the sonnets by themselves are brilliant like for instance on Dr. S. V. Ketkar, the devotee of Learning, Martyr Sambhaji Chhatrapati but how could they possibly be linked in a single connected story? As K. N. Kale has pointed out, the sonnet is not a metre, but a form of verse and it is basically wrong to make it the vehicle of a connected story. Patwardhan does not strike here as a seer or a man of vision; he only expresses the reformist, compromising and anti-revolutionary philosophy of the class that fears revolutionary changes. *Nakulalankar* is another of his parodies. They are all in the Arya metre and Patwardhan easily vies with the veteran Moropant who is known to be a master of that metre. It is a delienation of a poetaster in Poona, who pooh-poohed modern poets as lacking in vigour and producing poetry only in driblets. His *Rubayas* have not been spoken highly of by critics. The same is the case with *Drakshakanya* and *Madhulaharee*.

Girish is the other member of the Ravi Kirana Mandala. Like his colleagues, he too has produced long and short poems. *Kanchanaganga*, *Phalabhara* and *Manasamegha* are collections of his short poems and *Abhagi Kamal*, *Kala* and *Ambrai* are his longer narrative poems. In his short poems, the love sentiment does not dominate, but he reveres his own elders, public leaders and institutions particularly in his sonnets. His faith in the Almighty has also found expression in some. He has also given vent to the afflictions and miseries of widows, forsaken women, fallen women and the depressed but their roots are in compassion and humanity and not in anger,

scorn or resentment. Grievances and complaints of the rural population have found vent in his observations in poems like *Bhalari*, *Mavlyanche Gane*, *Daulyachi Diwali* while his love of Nature has found expression in *Sundar Hirve Mal*, *Shantisthana*, *Sharagange-varil Varyas*. His love of music is obvious from his poems *Ganamohita*, *Sarangivala* and *Ganarya Mohinis*. Influence of Govindagraja and Balakavi could be traced in his creations. Polished wording and restraint are characteristic features of all his poems and some of them tend to moralise also. *Chandralekha* was perhaps the last collection of his poems in which echoes of some salient events in India's modern times are heard but he does not appear to be extraordinarily excited by them.

The longer narrative poems of Girish have met with more popularity than his short ones. *Kamala* is a story of a young woman, greatly persecuted by her mother-in-law and sister-in-law after her husband had passed away. This is done in 1900 lines of the narrative poem. *Kala* is the story of the unfulfilled love of Kala who is a painter and a poetess and her lover Mohan who plays on the *Sarangi* as an expert. *Ambrai* narrates the vicissitudes of the life of a young peasant proprietor who fails to appreciate the worth of wealth and freedom because he gets both prematurely; but circumstances compel him to repent and he returns to his fields and gardens with renewed vigour. Girish is fond of expounding principles and moralising. This in the opinion of many critics, detracts from the beauty of his compositions. Writing about his *Ambrai*, Vaman Malhar Joshi says that the poem is entertaining but lacks magnificence and grandeur. Vasant Kanetkar, the poet's own son, a literature of promise and a successful playwright says that *Ambrai* is neither a big poem nor a great poem. It is just good enough. But, it is Girish who brought into vogue the composition of such longer poems of social significance embodying in them some interesting tale or other. In the opinion of Prof. B. S. Pandit, Yashwant's *Bandishala*, Maydeo's *Garibanchi Goshta*, Manathkar's *Janaki*, Pathak's *Shashimohan*, Gharpure's *Leelecha Sansar*, Sathe's *To ani Tee* and *Shilangana* and Apte's *Saralabala* were modelled on Girish's creations.

Among the members of the Ravi Kirana Mandal, Yashwant is the most popular poet who also met with princely favours. Like Patwardhan and Kanetkar he wrote both lyrical and longer poems. *Yashwanti*, *Yashodhana*, *Bhavamanthana*, *Yashogandha*, *Yashonidhi*, *Yashogiri*, *Ojaswini*, *Panapoi* are collections of his shorter poems while *Jayamangala*, *Bandeeshala* and *Kavyakirita* are his narrative poems. This poet is predominantly auto-biographical and this centralisation is enveloped by pessimism. On this several critics are agreed, though for different reasons. What brought on such dejection and disappointment to him? According to Madkholkar, the severe discipline of superior officers and lack of high social position were the reasons of his gloominess. Prof. S. B. Ranade says most people dream of love, glory, acquisitions but few of them have their dreams realised; Yashwant was no exception to this general rule. That is why when he was only

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in his thirties he prayed God to take him away near him. His mind was extremely impressionable and so he wrote poems on some national topics too when they touched the chords of his heart. He has paid homage to national heroes and to Liberty and martyrs. That is, indeed, how he began while at Sangli under the influence of Sadhudas, but his association with the Ravi Kirana Mandal made him subjective and self centred. Some of his lyrics and poems dedicated to motherhood have won great popularity. Also his rural songs like the one *Nyaharicha Vakhut*. Among the lyrics *Te Haveta Maze Mala Pari Ase Bhavanti Sada Galabala* which was included in the film *Mangalagour* and sung by Snehaprabha Pradhan became household song.

*Jayamangala* was Yashwant's first narrative poem. The story of the successful love between a princess and her music teacher in *Chaurapanchashika* of Bilhana is the subject of this poem. First this was much frowned upon by the father of the princess and he ordered her lover to be beheaded. But the princess interceded and persuaded her father not only to commute the sentence but also let the spouses marry. The hero tells this story through the medium of 22 lyrics which are deftly connected and can also be separated as individual lyrics. This is a triumph of literary artistry and workmanship. Madhav Julian had failed in such an effort.

*Bandishala* depicts the story of a boy who was inmate of a borstal school and his mother. Yashwant calls the reformatory in which he had to serve at Yeravada prison and likens it with the world which he describes as a great prison. This narrative poem does not appeal at all and one fails to get an adequate idea of the interior life of a reformatory even when Yashwant was so intimately associated with it. *Kavyakirita* is his third narrative poem written by him when Pratapsingh assumed the reins of the Baroda State Government. This is an excellent narrative poem written to order or meeting the requirements of the occasion full of gaiety and embellishment. The deftness of putting together a number of attractive situations in a well-ordered series is admirable. It is a readable narrative poem for healthy pleasure. Yashwant also wrote songs and poems for children. They are collected in a book called *Motibag*.

Prof. S. B. Ranade and Manorama Ranade did not write many poems and they are not below ordinary. They are collected under the title *Shreemanorama*. *Kalachya Dadhentoona* is a long poem which is fascinating. Ranade wrote it when he thought he was about to leave this world, being bed-ridden by an attack of cholera. Manorama's poems are about her and her husband. Vitthalrao Ghate, D. L. Gokhale and Madkholkar wrote poems but they are not many. Ghate's poems are published with those of Patwardhan in a collection, called *Madhumadhava*. Madkholkar himself does not seem to think much of his poetical compositions, because while he has collected almost everything he has written in book form, he has not cared to do so in regard to his poems.

What the Ravi Kirana Mandal did for Marathi poetry in an organised and co-operative spirit has been duly recognised. How appreciative critics have done it is interesting to notice. Prof. Ranade, a member of the Mandal has said that those who had made very valuable contribution to Marathi poetry were either dead or forgotten. The Schools of Rendalkar, Balakavi, Tilak and Gadkari were only deforming and disfiguring those masters. Repetition and blind imitation had become their hallmark. It was necessary to release Marathi poetry from these shackles and some guide and leader was necessary. Many a new poet were waiting for such lead and guidance. It was not the work of one man and at such a moment there appeared on the scene the Ravi Kirana Mandal. Its recognised leader was M. T. Patwardhan *alias* Madhav Julian. In the opinion of Prof. R. S. Joag the Mandal did not bring out any thought revolution; it carried on the tradition of Keshavasuta and made it more artistic, varied, attractive and popular. Kusumavati Deshpande said that the Mandal brought poetry to the doors of the common people and found expression in it of the many aspects of common people's life. *God Athavan* by Girish, *Char Wajle* and *Aee* by Yashwant reached straight the heart of the common man and he felt that his feelings were honestly and faithfully represented. The limitless self-confidence of Keshavasuta, Balakavi's exclusiveness or the quiet and aloofness of 'Bee' and Tambe are not to be found in the poetry of the Ravi Kirana Mandal. They have adopted a much more modest position and considered it their duty to amuse and entertain the common people.

Apart from what these critics have to say, it is doubtless true that many people were disposed to read and appreciate poetry as an art because of the collective performance of the Ravi Kirana Mandal. Several of them sung their poems in public and listening to them became a past time for large audiences. Patwardhan popularised the Persian, Urdu gazals; Kanetkar started the vogue of social narrative poems; Pendharkar brought into vogue rustic songs. Patwardhan wrote poems in praise of physical beauty and Pendharkar brought in them passionate earnestness. Keshavasuta started writing sonnets and that metre was far more popularised by the Mandal. Grammatical correctness, more polished language and metrical chastity was better promoted by the Mandal. All this must be acknowledged in fairness but the claim made on behalf of the Mandal by Prof. Joag and Dr. V. P. Dandekar that the poetry of the Mandal carried on the tradition of Keshavasuta is not tenable. Keshavasuta was a stout and militant opponent of inequality and injustice. This could be said of none of the Mandal poets. They wore the drapery of Keshavasuta but their bodies were made of a different stuff. Prabhakar Padhye has explicitly said in his preface to *Rudraveena* that these poets chiefly sang of their own pleasures and woes, albeit artistically and they often brought in reflections of social reform in their poems but they were only reflections on reflections. They lived in the most stirring times during which Gandhiji led the nation and inspired men to be valiant and courageous but these poets remained unaffected by those influences. They were too self-centred to look around and benefit by exterior influence,

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But there were certainly many others whose poetic ability and inspiration was not so narrow and self-centred. They were interested in nationalism and promoting patriotism and singing in praise of patriots. Among these are Savarkar, Govind, Tiwari, Adnyatavasi, Madhava, Sane Guruji, Niphadkar, Tekade, Behere and Bapat (Senapati). The rich crop of songs and ballads composed to promote patriotic and nationalistic feelings among people and sung in the singing troupes in the Ganesh festival, *prabhat pheris* and elsewhere has to be mentioned. The militant politics of Lokmanya Tilak and the revolutionary-cum-terrorist politics of Savarkar were chiefly responsible for the production of these patriotic songs and ballads between 1895 to 1910 and again during the leadership of Gandhiji from 1920 onwards through the satyagraha campaigns. In recent years Khadilkar's ballads became quite popular and remarkable. He was followed by Jamkhedkar, Muchate, Nanivdekar, Mule, Nikam and Date who kept on the stream of these ballads. Naturally this literature is of temporary importance and there is little of eternal value in it. But when men like Savarkar and Govind (Darekar) joined this campaign their literary value at once went up.

Savarkar's poetry has already been dealt with and it will be enough to say here that he was in a class by himself and even though he was also much self-centred, his self itself was so expansive as to be nation-wide and universal in sympathy. Till 1911, he was inspired and absorbed by only thirst for political freedom and in the subsequent period he became a lord of militant Hinduism though he wrote little poetry in this period. Even in the early period, he completely transformed a gifted poet who was given to compose only amorous lyrics into a bard and poet of freedom and patriotism. That was none other than Govind *alias* Aba Darekar. The evolution of the poetry of this Bard of Freedom is interesting. Born-very poor and having lost his parents in childhood, his education was neglected altogether and he became a cripple. He fell in the company of those who were fond of dance and song of the prostitutes. He heard once a *lavni* in such a gathering and immediately composed one which was easily superior to the one he had heard. It was very highly spoken of in those circles in those days but its text is not available now. He then fell in better company and wrote a play called *Manmathaprabhava*. When he came in contact with Savarkar, he felt so ashamed of his early amorous writing that he tore off the manuscript of this play without the slightest hesitation. He was wholly transformed in the company of Savarkar and his friends. He composed songs of freedom and patriotism but they were proscribed. From 1909 to 1917 his muse became mute but it awoke again on account of the diamond jubilee of Lokmanya Tilak and he composed a *bhupali*. Since then he found his poetical voice again. *Muralee*, *Shreekrishna Janmotsava*, *Maharashtra Kavya*, *Vedantacha Parakrama* etc., were metaphysical in tone and conception. Only a fortnight before his death he wrote the immortal poem *Sundara Mee Honar*. This is the title of a play by P. L. Deshpande.

Two loyalties dominated all of Govind's creations. One was his devotion to God and Vedanta and the other was his love for the motherland. His ideas about poetry are contributory to these two loyalties. In his opinion only that poetry is beautiful which spurns love and laughter and adopts courage, valour, fortitude and prowess. He wrote love songs too, but the love is for God. But he is mainly remembered for his patriotic and valorous songs. Such of these are *Afzalkhanacha Powada*, *Shivakaleena Holikamahotsava*, *Bala Shivaji and Mavlyanchya Mulancha Sanvada*, *Shri Ramdasanchi Aarati*, *Lokamanya Tilakanchi Bhupali*, *Prataprao Gujar Yanee Kelelee Maranachi Prarthana*, *Shivaji, Naraveer Tanaji Yanchya Streecha Vilapa*, *Swatantratecha Pana*, *Swatantryacha Palana*, *Swatantratadevi*, *Swatantryalakshmeestava*, *Swarajya Sahityachya Udayartha*, *Ranaveena Swatantrya Kona Milalen*, *Bharata Prashasti*, *Hindabhoo Wanchhite Vigata Swatantrya Ten*. These are brilliant, inspiring and ennobling poems which left one on a higher plane. The question whether poetry can inspire people's imagination and make them ready to struggle for freedom is answered in the positive on the strength of the poems of poet Govind. Except Savarkar there was no other poet in Marathi who was so mad after freedom. *Sundara Mee Honar* is Govind's master piece in which his devotion to God and the nation is expressed at its highest watermark.

Durgaram Asaram Tiwari deserves credit for having enriched Marathi poetry with historical and national poems. Though he was a Hindi-speaking man, he gained surprising mastery over idiomatic Marathi of the Khandeshi style and wrote a great deal quite spontaneously in verse. He has translated *Shivabavani* verse by verse in the same metre in Marathi and wrote narrative poems known as *Rana Pratapsinh* and *Manohar-Leela*. These are historical. *Nandini* is a social narrative poem; *Prasanna Radha* is mythological. There are many short poems too. *Marathyancheen Sangramageeten* and *Jhansheechee Sangramadevata* made him famous and popular wherever Marathi was spoken. The former collection contains a ballad on the conquest of Bassein by Chimaji Appa. Compared with Govind the conclusion is inevitable that the emotional and sentimental intensity is of a lower order. None the less his poems are inspiring.

Adnyatavasi whose full name is Dinkar Gangadhar Kelkar has all his poems collected under two titles: *Adnyatanada* and *Adnyata-vaseenchi Kavita*. It is dominantly patriotic with an under-current of compassion and humanity. His real splendour is in his patriotic poems. *Dhyasa Mayabhoomi Tuza Lagala Madantari* is the burden of all his songs. For Maharashtra he has exceeding affection and portrayals of some glorious events in the history of Maharashtra by him in poems are superb. In particular, his composition on the third battle of Panipat with the brilliant description of the Maratha army has tremendous appeal.

Madhao Keshav Katadare is a distinctive composer among the writers of patriotic and historical poems. His fondness for neatness and accuracy slightly helps to detract from emotional intensity,

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expected in historical and patriotic songs. This is not to say that on merits, he is a lesser poet. After 1920 and after Savarkar and Govind, Katadare alone occupies the pride of place among such poets. He carefully selects situations and occasions from Maratha history and enlivens them in words with economy and propriety. *Shanivarwadyapudhen*, *Tarapurcha Sangram*, *Savai Madhaoravancha Mrityu*, *Raojinchen Rajyadan*, *Panipatcha Sood*, *Mastani*, *Gokal Khan Bapu* are incontestable testimony to this statement. He has versified some *suktas* from the Rigveda and described the Nature's beauty in Konkan in *Hirven Talkonkan*. His *Santa Tukarama* was inspired by the tragedy of the sinking of a steamship of that name. He has not succeeded in raising laughter through some of his poems, though that was his intention. Before he turned to historic and patriotic topics his two collections *Dhruvavaril Phulen* and *Phenkleleen Phulen* were published and the poems in them bear the marks of a close study of Keshavasuta and Tilak and Balakavi, but his language is cultivated in the Vaman-Moropant school. He became really popular on the strength of his historical poems. As R. M. Athavale has said, "The subject matter of Katadare's historical poetry is to select some glorious, intense and fascinating event from Maratha history and without impairing its historical accuracy to delineate the emotions associated with it quite intensely. He has acquired admirable proficiency in representing reality with the requisite power and sentiment."

Sane Guruji has left no literary form untouched for the expression of his earnestness for establishing social and economic equality and national uplift. From his very childhood, Sane Guruji was fond of the poems of the American poet, Walt Whitman. He had decided to name his collection of poems, if ever published, after Whitman's *Leaves of Grass* as *Trinaparnen*, even when he was a student. But while actually publishing it in 1935, he named it as *Patree*. While explaining the significance of this nomenclature, Acharya Bhagvat said, "The title *Patree* best expresses its spontaneity, the poet's modesty and devotion. When Indian devotion is added to American leaves of grass, *Patree* is the result." The poems in *Patree* are devotional and patriotic also. In them the poet craves for the compassion of God in a spirit of dedication. Service, self-sacrifice and selflessness which are his characteristics are clearly reflected in them. But with all this, it is difficult to say that his poems are as inspiring as Savarkar's or Govind's are. Sane Guruji has also written a narrative poem called *Satyagrahi* in which he relates the story of a young man who dies in the salt *satyagraha* of 1930. He dons divine drapery at night, comes home and pacifies his parents. This poem displays passion, compassion and valour in an admirable and convincing manner. It is remarkable that most of Sane Guruji's poetry was written within prison walls.

Anandrao Krishnaji Tekade's *Anandgeet* in three parts published in 1920, 1924 and 1928 treats his devotion to Radhakrishna, patriotism and reverence for past history. All his poems are just not substandard but they lent themselves for being sung before large

audiences and so became very popular once upon a time. His style is modelled on the old 'pundit' poets. Much of it is didactic and some ironical and allegorical. Narayan Keshav Behere's *Motyanchi Mal* published in 1930 is a collection of his patriotic poems. Nursery rhymes, domestic songs, odes to Nature and the poet's philosophy also find place in them. Because of the publication and the subsequent proscription of his *Saptarshi* he was forced to give up a Government job which was highly paid and on this account his patriotic poetry was much talked about in those days. Pandurang Mahadeo *alias* Senapati Bapat whose collection of poems have been published by Dhundiraj Vishnu Deo, himself says that his poems were merely verses and because there was an effort at rhyming it might be described as an apology for poetry. "It is inspired by love but it is not my claim at all that I have made any special effort at cultivation of attraction, inspiration and pleasing qualities." His life is of course far more inspiring and glorious than his writing. He is so great that a patriotic poet should be inspired to write a longer narrative poem on him, as Sane Guruji has rightly said.

Names of some more poets also deserve to be mentioned for their contribution to poems of patriotism, nationalism and freedom. D. K. Kakte wrote *Shivachhatrapatinchi Pahili Shapath*. Y. H. Kulkarni wrote *Naraveer Malusare*. B. V. Ghate's *Shivavatsalya* is written on the story of Bajaji Nimbalkar and Hirkani. T. G. Gharpure wrote *Subhedarachi Soon*. V. B. Damle wrote *Swatantryasamara* on the days of Rajaram. The idea was already made popular by Justice Ranade in his *Rise of the Maratha Power* by describing those events as war of independence. R. R. Nabar told Shivaji's life and career in *Shivaprataap*. A. Y. Niphadkar wrote *Sonpat Panpat athava Sokshamokhsa* and *Sateecha Shap* on the story of Padmini of Chitod. *Chhatrapati* by Manohar, *Dakhancha Veer* by Hingnekar as also *Pavankhind* are all narrative poems and most of them had Shivaji as the source of their inspiration. G. R. Sane's effort to tell in verse the Maratha history from Shivaji to Bajirao II is also noteworthy.

It was feared by N. C. Kelkar and V. G. Apte that the tradition of ballads might be broken under the stress of the new times but they must have been pleased to see that their fears were not well-founded. The first ballad composed in modern times was perhaps the one by Hari Narayan Apte in his *Gad Ala Pan Sinha Gela* in the mouth of Shahir Totaram, though this was not sung before mass meetings. That honour was reserved for Savarkar's sparkling and inspiring ballads and later to those of Shahir Govind. Since then, Pandurang Dattatraya Khadilkar, Rangnath Vishnu Khadilkar, Pralhadrai Jamkhedkar, Anant Advilkar, Shridhar Abhyankar, Daji Nagesh Apte, Umatanaya, B. D. Karadkar, S. P. Kane, R. R. Kamat, S. A. Karkhanis, S. S. Kumbhar, V. R. Kulkarni, Keshav, A. B. Kolhatkar, V. N. Kolharkar, Balvant Ganesh Khaparde, R. V. Khanvilkar, S. S. Gupte, G. V. Gokhale, M. N. Jadhav, T. L. Jamgekar, K. M. Jedhe, N. S. Joshi, S. L. Thosar, G. K. Dabeer, B. K. Dongre, V. P. Dongre, R. S. Dalvi, M. R. Datar, S. N. Datar,

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M. K. Dabhade, V. B. Damle, Dasaganu, S. V. Divekar, H. V. Deshpande, V. G. Deshpande, Dhanurdhara, V. G. Dharap, V. V. Dhupkar, M. N. Nanivadekar, D. N. Nimbagaokar, V. N. Nene, T. V. Patil, Shankar Baravkar, Bhaskar Belvalkar, Haribhau Bhandare, B. B. Bhoite, R. N. Mali, S. B. Muchate, A. V. Mule, N. R. More, Ramakant, Haidar Lahari, S. A. Luktuke, Vasantavihari, S. G. Virkud, Y. N. Shinde, D. L. Shirvalkar, N. R. Sangoram, V. G. Sathaye, S. Y. Sonalkar, Sopandeo Chaudhari, N. A. Sohani, P. V. Govaikar, Nirvasita, N. S. Pohanerker, D. M. Bal, V. G. Ranadive, H. H. Renapurkar, J. J. Walawalkar, Annabhau Sathe, B. R. Joshi and last but not least Shahir Amar Shaikh have till today continued the tradition of writing and singing ballads. The subjects that inspired their muse usually were Shivaji, Tilak, Lakshmi Bai of Jhansi, Baji Prabhu, Murar Baji, Bapu Gokhale, Gandhi, Ramdas Swami, Rana Pratap, Motilal Nehru, Savarkar etc. There were also Sambhaji, Rajaram, Bajirao, Vasudevananda Saraswati, Savitribai Thanedarin, Jayaji Shinde, Khando Ballal, Guru Govind-singh, Netaji Palkar, Prithwiraj Chauhan, Shahaji, Devi Ahilyabai, Dattaji Shinde, Lala Lajpatrai, Narayan Maharaj Kedgaonkar, Tatyasaheb Kelkar, Gadge Maharaj, Jotiba Phule, Rajaguru, Babu Genu, Jawaharlal Nehru, Patel Brothers, Ganesh Shankar Vidyarthi, and Vasudeo Balvant Phadke as subjects that inspired ballads. Like personalities, even certain events and incidents have proved equally inspiring to balladmakers. Sinhgad and Tanaji Malusare, Afzalkhan's killing, Kalyan Khajina, Siege of Chitod, Battle of Panipat, Pratapgarh battle, Invasion by Mohamed Kasim, Siege of Bassein, Sawai Madhaorao's Rangpanchami, Dandi March, Firing at Dharwar, Murder of Swami Shradhdhananda, Parvati Satyagraha, Jallianwala Bagh, Quit India agitation, Stalingrad battle have inspired modern bards and provoked them to sing about them. Even the organisation of Hindu Society, village uplift, women's condition, unemployment among the educated, adult education, 'Saintofobia', prohibition and creation of United Maharashtra have also been found appropriate subjects by some ballad-singers. It would appear therefore, that this means of awakening and educating broad masses deserves to be preserved and perpetuated. There is a tendency to regard patriotic poetry as of momentary importance. But whether its significance should thus be limited to a particular epoch or not will depend on the power and appeal that the poet is capable of wielding and making. Something written for the moment may also prove abiding as in the case of the creations of Savarkar and Govind. The great Gandhian movement did not throw up a poet of their brilliance. What Sane Guruji did could never go anywhere near Savarkar on merits. Indeed all our poets could never derive inspiration except from Maratha history or at best Indian history. There surely have been as great or even greater heroes and heroic events in the world outside India, but the vision or horizon of our devotees of the muse has been narrow.

During the period in which the Ravi Kirana Mandal flourished, there arose like the patriotic poetry, the poetry of parody, humorous poems, rustic songs, nursery rhymes, poetic prose etc. Poems of

travesty and burlesque had been started by Mogre and Madhaorao Patwardhan. But the poet who really made a fine art of it was P. K. Atre by publishing his *Jhenducheen Phulen*. Before him Telang had parodied *Saubhadra* by writing *Sangit Hajamat* and Madhaorao Joshi had made fun of the stylish songs in Khadilkar's *Manapamana*. Similarly N. B. Limaye had a burlesque on *Meghadoota* under the title *Ballavadoota*. But to secure recognition as a literary form to parody was Atre's achievement. Atre began to write poems as a poet of love. In regard to language his model was Balakavi Thombre and in presentation of ideas his model was Gadkari. But he did not make much of a name there. As one who parodied others, he gained much success. His serious poems have been collected under the title *Geetaganga* and most of them are love poems. They are obviously amateurish. But he found himself settled in poems of parody. He was induced to do, so because of some of the cliches in Madhaorao Patwardhan's poem. But his pet poets for this purpose were S. N. Chapekar, Tiwari Lele, Bhide and Patwardhan. *Amhi Kon?* *Kadarkhan*, *Pahune*, *Paritas* are poems in which he wanted to be just funny, a comic imitator and he did not intend any parodying. *Navarasamanjiri* and *Premacha Gulkanda* are pure fun-making attempts. Poets, their assumption, their petty jealousies and quarrels, making much of inspiration and eccentric ways of living and behaviour, their poverty and weaknesses are the points on which Atre relied for parody. Atre himself has said that after him, no one succeeded in this branch of literature except Anant Kanekar and Dattoo Bandekar. In his opinion Babulnath was fond of this but was not good at it as can be seen from his *Akashaganga*, *Jaladhara*, *Mungyanchen Varool*, and *Prabhanjana*. He exaggerates and lauds himself in bad taste. Bakularai alias C. G. Deshmukh has also written such poems and in *Mooshakdoota* he has portrayed the miserable life of the ordinary clerk. In *Aptyacheen Panen*, G. L. Apte who has written stories, novels and plays has very skilfully and ironically parodied the orthodox. D. V. Deo has edited *Upahasini* in which he has collected a number of such poems of various writers. *Chalchalaoo Bhagavadgeeta* is one such poem by Jayaram Krishna Upadhye which is very amusing indeed for the naughtiness of the words used in it. Atre once defined a poem of parody in the following words: To take a popular poem and to select words from it to use in another poem in the same metre and attempt a presentation of some shortcomings in something or draw a sketch of an individual. If this is a correct definition, Upadhye's attempt of rewriting *Bhagadgeeta* is far from the target and purely mischievous. But Raja Badhe's *Denen Thakliavar*, Kanekar's *Sainpakinichen Ganen ani Prem* and Patan, *Swagrihini* by Dattaprasanna Karkhanis, *Balakasai* by S. K. Devabhakta and *Ahmi Kon* by Keshavakumar are really humorous and amusing. Rajaram Balkrishna Samudra has also published a collection of humorous poems called *Gajrachya Pungya*. C. G. Dikshit has written *Kalejche Vishva* in which he has caricatured college life, events and personalities. *Bandgul* is the name of the collection of his humorous poems. *Aphoochya Golya*, *Daryantil Khaskhas va Itar Kavita*

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and *Shankhadhwani athwa Bombabomb* are collections of Manamohan Natu which are noteworthy. B. V. Tidke has written *Rangapanchami* on the life of undergraduates which is full of wit and humour. Some of V. G. Mayadeo's poems are of this nature like *Bagha Hichi House, Rikami Mee Kolhalee* and *Phasalyen Ga Bai*. In S. R. Karnik's *Smaraka*, the poets themselves have been made fun of. Pandit Sapre and S. G. Sathye have written humour for the moment by publishing *Ardhachandra* and *Chincha ani Boren*, respectively. Shankarlal Agrawal, Harne, Kukde and others have also written poems of parody. Jayaram Upadhye also wrote patriotic and devotional poems as can be seen from *Popatpanchee*, a collection of his poems. His *Lokamanya Charitamrit* is evidence of his having made a deep study of the literature of the poet-saints. According to Prof. N. R. Phatak the unpublished latter part of it is better done. He has also rendered in Marathi Umar Khayyam's *Rubaya* from Edward Fitzgerald's English translation to which P. Y. Deshpande has written a foreword. K. Narayan Kale has pointed out a number of errors and weaker spots in this as compared with the English rendering, but read independently it is quite sweet and flowing. Poems of Parody are now on the decline and some critics are pleased with this but parodies like Atre's *Parihasa* and *Kadarkhan* are not merely parodies, they have an undercurrent of sympathy and humanity. The recent trends in poetry need to be parodied in order or that poets should stop committing excesses and assaults on good taste.

Rustic poems in Marathi began with Tambe's *Gurankhyachen Gane* and Chandrashekhar's *Kay Ho Chamatkar*. But the credit of singing them in rustic language goes to Yashwant and Girish. When these two members of the Ravi Kirana Mandal moved in this direction, such poems acquired a new strength. G. L. Thokal published a collection under the title *Sugi* which was quite representative of such poems. In *Meethabhakar* he collected his own rustic poems. Pandurang Shravan Gore published two collections *Bobde Bol* and *Vanicha Hurda*. The poet lived a peasants life and knew the life of the peasantry at close quarters and therefore he has written them with full identification with the result that he is recognised as the one and only poet of rustic life. G. H. Patil has written poems on rural life but in cultivated language with an urban taste. Patil's *Gastavalyancheen Geeten* are also romantic and fascinating. K. Narkhede, Sopandeo Chaudhari, V. B. Kolte, Ghule, N. G. Deshpande, Shrikrishnagraja, Lovalekar and Harole have also written poetry of this kind.

Anant Kanekar's fishermen's songs and poet Anand's Kokani peasant's songs have brought some variety of portrayal. Although the peasantry in the countryside is really half-starved and exploited, its portrayal in poetry is that of happiness and contentment and therefore very unreal. But this trend has latterly in recent times, given place to reality being portrayed. Their own songs composed in their own uncouth way are being collected by many social and research workers. Among these are V. D. Mundale, Shikandarlal Datar, S. G. Date, N. G. Chapekar, M. V. Dongre, V. S. Sohoni

G. T. Desai, V. M. Ghule, A. Y. Deshpande, V. V. Joshi, G. R. Pradhan, Anasuya Bhagwat, Durga Bhagwat, P. S. Gore, R. N. Kelkar, V. K. Chorghade, S. N. Hende, J. N. Dhage, Mahadeo Shastri Joshi, Sane Guruji, Kamalabai Deshpande, Bhanu Shir-dhankar, Vatsalabai Subedar, G. J. Borgaonkar, D. S. Purohit, V. G. Bhide, V. S. Sukhtankar, N. G. Gore, Malati Dandekar, Vasudha Mane and Sarojini Babar. They have been collected from the shepherds, Muslim women, Katkaris, Kolis, Bhandaris, etc.

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Children's songs is one more variety of songs. They could be divided into poems about children and for children. The best of good poets is really to be had in the second sort. Tilak, Thombre and Datta have done this. Yeshwant's *Motibag* has already been mentioned. Many have enriched this branch among whom are B. S. Pandit, V. G. Maydeo, N. G. Limaye, N. K. Behere, Saranjame, Gopinath Talvalkar, G. H. Patil, Aparna Deshpande, Mary Bhole, M. K. Karkhanis, Kusumagraj, Ozarkar, Ashok Bhal-chandra, R. K. Khanvilkar and others. Poetic prose would appear to be a contradiction in terms and such writing has not been much generally speaking in Marathi. But a great deal of what S. M. Paranjpe, A. B. Kolhatkar and Ram Ganesh Gadkari wrote was poetic prose. Bhimrao Khanderao Koranne wrote *Priyaviraha* on these lines in 1912. Later, in imitation of Tagore's *Gitanjali* many attempted to write. Balvant Ganesh Khaparde succeeded the most. He had shown this previously in *Kavyakantara* in 1918 and its second part in 1955. He also published *Sarswachin Gadya Ganeen*. This is all mystic but fascinating writing. After Khaparde, C. B. Lele *alias* Shyamasunder wrote *Bhavanataranga* in 1934, Shankar Sathe wrote *Palavee* in 1924, P. T. Kandalgaonkar wrote *Lahar* in 1935, *Rhidaya Bhava* in 1936, Shashank wrote *Marichika* in 1936, and *Varlika* in 1937. S. G. Purvar wrote *Bhavapushpanjali* in 1950 and Krantadarshi Budhe wrote *Himashikharen* in the same year and *Akashanauka* in 1952. *Samidha* a collection by Kusumagraja has kept up this tradition. Budhe's writings bear clear impress of not only Tagore but Khalil Gibran also. Tagore and Gibran easily lend themselves to be imitated but such imitation unless it is supported by fresh and original philosophy of the writer, is bound to fall flat as has happened in the case of *Ruperi Valu* by Anant Kanekar.

Some more poets who were contemporaries of the members of the Ravi Kiran Mandal but had nothing to do with it are important enough. Shrinivas Ramchandra Bobde is one such. Bobde did most of his writing between 1915 and 1925. He was not a follower of the School of Keshavasuta. His muse was fed on Sanskrit poets and Marathi *Shahirs* whom he studied keenly and deeply. He could handle any sentiment. *Hindustana* and *Amcha Kshobha* bear testimony to his power of creating the sentiment of power and prowess. *Mrityulekha* shows how he could treat pathos. His keenly appreciative and humorous talent is shown by *Are ala Kavi ? Machcharokti*, *Vyasta Patipatneelobha*. He had exemplary mastery over language which he could mould as he willed.

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Vaman Narayan Deshpande's *Aradhana* and *Anamika*, two collections of poems easily impress with its exterior and inherent characteristics. He believes in making new and newer experiments in regard to metres. According to Prof. Banhatti, after Keshavasuta he was the one poet who tried on a large scale. The initiation of *Muktachhanda* i.e., blank verse goes to him as much as to Anila. He is careful about his meaning also. His poems may not be the spontaneous outpourings of his heart but what he writes is so often revised and polished that the spontaneous inspiration gets a second place. But imagery and meditation are well-blended in his poems. Poems like *Rajani* and *Bharati* are dominated by imagery while *Vicharanchen Banda*, *Mrityu Kirana* and *Teen Avaj* are dominated by thoughtfulness. *Kapatavesha* is his first dramatic poem. This was followed by *Adinari* and *Swapnadrishya*. Short narrative poems are his special contribution. *Devamanya Patita*, *Gadavaril Punav*, *Tarlele Ved*, *Kshama*, *Amritakumbha* possess technical skill as also skill in selecting beautiful themes. He has written lyrics about himself also. *Dhagaadila Chandani*, *Avahana*, *Sheel* and *Kantakamala* are passionate and touching. That this poet goes on experimenting is further proved by a narrative poem he wrote about the Korkus, a hill tribe living in Satpudas. The poet feels confident that this ignorant and poverty stricken tribe will soon break the shackles of inequality and injustice. He is very anxious, however, that this should come about without resort to violence.

G. H. Deshpande is known by his poem *Konata Manu Chandrama* but it is scarcely his characteristic to compose poems of this sort. He is a mystic who is gifted with subtle imagination and command over language. His one collection *Nivedana* is wholly mystical and contains about 20 poems. Faith in God, cultivated by a close study of Dnyaneshwara and other saint poets is the basis of all his mystic poetry. How high his flights of imagination are could be well studied in his poems *Tanhe Bal*, *Varyache Bhare* and odes to nature like *Usha* and *Shashikala*. *Udoniya Gela Hansa* is a love lyric. N. G. Deshpande's *Sheela* has made him known all over Maharashtra because of the gramophone record of this poem sung by G. N. Joshi. He is a poet who has described all the subtle aspects of love in his poems. His first collection of poems under the title *Sheela* was published in 1954. *Sugee*, *Dhangari Gane*, *Molkari* and such other poems describe rustic life but his reputation chiefly rests on his love poems of both urban and rural life. And it is purely physical, biological love. He does not pretend to be allegorical and metaphysical or devotional. His attitude is conservative.

V. G. Maydeo's poems are predominantly poems about children but his other poems deserve notice on merits. *Bhavataranga* and *Bhavanirzara* are collections of his miscellaneous poems. He has written some patriotic poems also. *Garibanchi Goshta* and *Sudha* are his longer narrative poems. Maydeo's important contribution is that he composed songs for children which could be sung to the accompaniment of acting. H. S. Gokhale professes to hold

aloft Keshavasuta's flag as his humble follower and his *Kahin Tari*, a collection of poems is neat and tidy but not much to write home about. He altogether lacks intensity, though he has sympathy for the afflicted, faith in God, patriotism, liking for children, love of Nature and respect for great men. He is didactic also to some extent. Dhondo Vasudeo Gadre *alias* Kavyavihari also calls himself a follower of Keshavasuta. In his *Kavyavihara*, *Sphurtilahari* and *Sphurtininada*, he shows the same keenness for social reform that Keshavasuta does but the poet in Keshavasuta is not to be met with in Kavyavihari. He presents his ideas quite forcefully in almost prosaic language and he could scarcely be called an artist. He is not gifted with any rich imagination.

P. Y. Deshpande and Vimalabai Deshpande have published their poems in *Nirmalya-mala*. *Mala* is the title given to Vimalabai's poems and *Nirmalya* is the title of P. Y. Deshpande's poems. They appear to be quite appropriate, because Vimalabai's poems are inspired by intense love while P. Y. Deshpande's poems betray an unfaith in all values of life. In Anant Kanekar's *Chandrat ani Itar Kavita*, there are words of hope as well as disappointment ; there is humour and parody and inveighing against injustice that goes on in broad daylight as remarked by Madhavrao Patwardhan that is to say it caters for diverse tastes and those who want love poems will get them here in the largest quantity. His many poems have been sung by Jyotsna Bhole and recorded and they have become quite popular. His parodies of *Prem ani Maran* by Govindagraja and *Tarakanchen Ganen* by Balakavi as also *Shivajiche Begames Uttar* are very appreciable. His *Kavanen* and *Don Devabhakta* have been admired by those who seek progressive social significance in poetry. K. Narayan Kale wrote that Kanekar's poems had started a new era in poetry and poets coming after him would follow his example. This is coming true, if somewhat late because materialist poetry is now coming into its own. Kanekar gave up writing poems and said in his preface to the second edition of *Chandrat ani Itar Kavita* that " Whatever I experience after looking around in the new world could be better expressed by me in prose or may be I do not find a proper medium to express in verse such a theme as could be expressed in verse." Kanekar's words have a ring of sincerity and honesty about them.

Dr. V. B. Pathak is a poet of love and patriotism but more of the latter than former. He is also given to meditation. While noticing his *Ashageeta* one comes across a solitary pessimistic thought but in most of his poems he is quite optimistic. *He Deepa Lagale Chohinkade* is an eminent illustration of this. His muse takes delight in portraying rustic and rural scenes and expresses itself in a dramatic poem while a young boy called Savlya obstructs Shivaji's march on a fortress by his brave opposition, because he does not know Shivaji's identity. *Toon ani Mayabhoo* expresses his preference to serve the Motherland to falling in love with a lovely maid. The late Prof. S. M. Mate has spoken with great admiration about it. His 108 *abhangas* in *Odhani* have been much appreciated. His two narrative poems are *Pravasee* and *Manavata*

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which are also meditative and should have been a little more imaginative to command better popularity. Yadav Mukund Pathak has written miscellaneous poems and they have been published independently in a collection called *Phulen ani Mullen* and in combination with Chapekar, Vyankatesh Vakil, N. G. Hood and A. M. Pathak in a collection called *Pimpalpan*. But his reputation as a poet rests mainly on his narrative poem *Shashimohan* whose freshness and nobility are impressive. The poet wrote it with a definite object in view and he has succeeded in achieving it. It is a story of a faithful loyal woman rescued by a young boy from the clutches of a vicious person but the characterisation in verse has been achieved neatly and skilfully. Prof. A. N. Deshpande has spoken very highly about this narrative poem of social significance.

In his *Pichlela Pava* a collection of poems by B. S. Pandit, the echoes of the poems of the poets of Ravi Kirana Mandal and Tambe are heard but in his next collection *Unmesha ani Udreka*, they are very faint indeed. His love poems and poems that show his affection for friends and relatives are admirable. He has also heard the call of the Red Revolution, since he mentions the hammer and scyth in his *Adhala Raho Tuza Tambada Bavata*. In his collection of miscellaneous poems under the title *Suvasa ani Rasa* his neat and musical presentation is discernible. His poems for children have been included in this collection. In Sopandeo Chowdhari's *Anupama* published in 1950, full 18 years after his *Kavyaketaki*, his love for musical sound in poems is once again to be found in the poems in the collection. He has expressed his disapproval of modern trends and styles in poetry in his poem *Kavyacharcha*. He is proud that he is a partisan of certain social and political schools. V. B. Kolte is essentially a scholar and research worker and he is scarcely the person to flower into a poet. He wrote *Lavhaleen*, however in 1933 and noticing it then, Madkholkar expressed fear that the seedling of his poetry may be burnt by the winter of his scholarship that has proved true. He has written poems of mother's love well and his skill in using territorial but expressive words from the Berar idiom is admirable. *Galbot*, *Angai*, *Tuzya Shodhant* and *Atpat Nagarant* are some of these poems.

Gopinath Talvalkar's *Durvankura*, a collection of his poems published in 1933 bears a clear impress of the poetry of his master Girisha. Talvalkar's well-known contribution to Marathi poetry is the form known as *Kanika* which he borrowed from *Tanka* which in his turn Tagore borrowed from Japanese literature. We have so far noticed most of the work of the poets who became known to fame till 1935. There have been several others also who have not been so well-known but whose contribution is not negligible. Prof. R. S. Joag is known as a lecturer and critic of poetry but he is a poet also. His pseudonym is Nishigandha and his collections of poems are *Jyotsnageeta* and *Nishageeta*. K. Narayan Kale, better known as a critic also has a collection to his credit called *Sahakara-Manjari* in which emotions are expressed in a serious way and with maturity. Y. N. Kelkar's *Geetagumpha* is also playing with poetry. Some of his poems are published with those of his sister Kamalabai

Deshpande under the title *Geeta-Dwidala*. Dattatraya Bapurao Padmakar has published *Prafulla Padmakara*, a collection of his poems which are devotional, compassionate and didactic. His composition done without effort is pretty prosaic. The same is true about *Manasanishyanda* by Yeshwant Khanderao Kulkarni. *Nirzarini* by the Pantasachiva couple does not betray much poetical merit but the ease and attraction of the poems of Maisaheb Pantasachiv is notable. Bhausaheb Pantasachiv has the mind of a recluse. Gopal Gangadhar Potadar's *Bhavabhet* has devotional and amorous poems. *Duhita* and *Huroop* of V. J. Sahasrabudhe inspire one for action. *Kshitijavar* of Dattaprasanna Karkhanis is calculated to please the critic for its choice language. His *Kombda* makes excellent display and the poet has compared the plumage on his head to the *Jaswandi* flower. Love poems are his favourite compositions. His *Kalay Tasmai Namas* written on the occasion of the tercentenary of Shivaji is fascinating and appealing on account of his rich imagery. Karkhanis appears to be impressed by some of Yashwant Pendbarkar's poems. Similar is the case of Vasant Ramkrishna Vaidya who wrote *Bahar* and *Prateeksha*. The imagery of this poet is also rich. *Rasavanti* and *Sachitra Phulanchee Baag*, two collections of Vasudevagraja alias M. B. Shinde are quite meaningful and appropriate. His humour in *Vedyanchen Ispital*, *Aamchee Boli*, *Afrikechi Hundi Patlyavar* is rather coarse and cheap. Yeshwant Sadashiv Korekal first wrote poems in Urdu and later turned to Marathi. He has published a collection called *Kavya Kusuma Kalika* in three parts. He has made use of all the known metres to compose his poems. He is mainly disposed to metaphysics but has written on various subjects. D. L. Mahajan, S. V. Gadgil, C. G. Manathkar, Mukund, N. S. Pohanerkar, N. G. Nandapurkar who come from Marathwada have also composed poems on various topics. *Shree Namdeo Maharajanche Kavyamaya Charitra* and *Mahajananchi Kavita* are the creations of Mahajan. He recognised and acknowledged the new stream in Marathi poetry brought by Keshavasuta but he followed the old Pandit poets. Although conservative minded, he was the inspirer of modern poetry in Marathi in Marathwada. He has also translated Tagore's *Geetanjali* in the *Saki* metre. Gadgil's *Mazeen Phulen* is a collection of lyrics which bear a pessimistic outlook. Manathkar published two narrative poems *Janaki* and *Sharayu*. They are imaginative, forceful in expression and even dramatic at places. Mukund (K. R. Bidarkar) has recorded his grief at the loss of his wife in *Premanjali* which is a narrative poem. Pohanerkar's composition of *Bagashahi* is of the *Shahiri* turn and predilection. Nandapurkar's *Vagvilasa* which is full of good and great ideas bears marks of a close study of Moropant and Balakavi. As Prof. R. S. Joag has said most of the poetry from Marathwada is of a reflective character. Whatever was produced in central Maharashtra had repercussions in Marathwada. D. A. Kare from Madgaon, Goa has published *Nandadeepa*. Its light is soft and soothing. The devotion to Nature is so obvious and has a sanctity about it because of affinity to metaphysics. Some impress of the Ravi Kirana Mandal is also noticeable. *Nistabdha Rahu Kshani ya Pranaya*, a poem by this poet has

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made a lasting impression on the mind of V. S. Khandekar. Kare wrote some poems after this collection, but on the whole he has been silent since the publication of *Nandadeep*. G. R. Hingnekar is known because of his narrative poem *Pavankhind*, but his miscellaneous poems have been collected under the title *Kavyakunja*. G. L. Apte has written the two narrative poems, one social and another historical known as *Saralabala* and *Parvativaroon Pune*. His miscellaneous poems have been published with those of V. K. Koratkar under the title *Balakavyalaharee*. Besides he helped G. R. Hingnekar to produce two longer poems *Gamavlelen Swarajya ani Milvavayachen Swarajya* and *Swargachya Darant*. A. J. Karandikar published *Chandraprabha* which is a highly ornamented collection of love songs. It is meant also for critics of high brow taste in which puns abound. M. G. Mirajkar's *Tilakakusumanjali* is a collection of poems dedicated to Lokamanya Tilak and *Teen Rhidayadravak Kavita* are about the miserable condition of widows. G. G. Adhikari has two collections to his credit *Beejechi Kor* and *Sunitavali*. P. G. Lohokare has written *Pushpavatika*. Achyut's *Khelkhandoba*, T. R. Abhang's *Rashtriya Geetanchee Mejwani*, V. H. Apte's *Mala*, Indukant's *Phulbag*, A. J. Kamatnoorkar and M. V. Joshi's *Udhallaleen Phulen*, V. P. Karandikar's *Aramageeta*, S. A. Karkhanis' *Phulvel*, Kavyashekhar's *Kavyashree*, Kirans' *Umaltya Kalya*, Kumar Madhukar's *Gunjarava*, Kumar Yashod's *Yashodayini*, Kumar Sanjeeva's *Dilruba*, Kumudabandhava's *Sunitika*, V. N. Kulkarni's *Gangetil Nirmalya*, S. G. Kulkarni's *Mandakini*, S. L. Garje's *Makaranda*, T. G. Gharpure's *Bhavageeten* and *Kanherichee Phulen*, S. N. Chaphekar's *Suvarnapanchaka* and *Ekavali*, G. G. Joshi's *Chaupadani Padyapushpahara*, B. R. Joshi's *Ranphulen*, S. V. Joshi's *Abhinava Kavya Kusumamala*, R. B. Tilak's *Maza Prasanga*, K. L. Tembhurnikar's *Bakulicheen Phulen* and *Bakulapushpamala*, V. P. Dongre's *Chhatrapatichya Chhayent*, V. B. Dabhade's (Shashanka) *Malati*, B. V. Devaskar's *Mukulika*, C. G. Deshmukh's (Bakularai) *Chandani Chowk* and *Indraprabha*, K. G. Narkhede's *Rhittaranga* and *Yashogeeta*, Nirzara's *Utkantha*, V. K. Nerurkar's *Utkantha ani Itar Kavita*, D. J. Patwardhan's *Arunodaya*, S. N. Patwardhan's *Rhidayaveena*, S. S. Pandit's *Swairalapa*, V. N. Pangarkar's *Shakuntala-Kunja*, S. K. Patankar's *Prajaktacheen Phulen*, N. B. Purnik's *Upavana*, V. N. Pendse's *Teesteen Phulen*, N. V. Phadke's *Phuldani*, Y. B. Badve's *Prasadini*, B. T. Barve's *Sharadashringar*, Balavant's *Kadambini*, B. S. Budhkar's *Bilvadala*, T. B. Bendale's *Kavyasanjivani* and *Nisargachen Naval*, V. H. Belsare's *Sphurtigeeten*, V. R. Bhasme's *Tasbhar Karmanook*, A. S. Bhandarkar's *Shirishacheen Phulen*, M. V. Mangsulikar's *Bhikareen va Itar Kavita*, Maral's *Sunitamala*, Sanyasateertha Mahajan's *Udattavani*, S. B. Bargattikar's *Kavitasuta*, R. V. Rangaree's *Muraligeeta*, N. S. Rabalkar's *Pushpanjalee*, Bal Ranade's *Sanjvat*, N. G. Limaye's *Sphuta Kavita*, L. G. Vaze's (Viveka) *Kavyahara*, Vanavihari's *Mugdha Mukula*, R. M. Waghmare's *Kalika*, Vamanatanaya's *Manohargeeta*, Vinayakatmaja's *Pushparaja*, G. S. Huprikar's (Viragi) *Madhusambhara*, R. P. Vaidya's *Kavyatarangini*, V. V. Vaidya's *Gangajali*, A. R. Shinde's *Pratima*, S. A. Shukla's *Kumudabandhav*, Shriranga's *Premachi Pakhran*, M. S. Sardesai's *Hirval*, Saroj' surhud's collections *Vaikhari*, *Sudha*, *Geetaganjan*, H. G. Salgarkar's

(Kunjavihari) *Geetaganjarava*, V. G. Sathye's *Shrinupura*, B. R. Savant's *Bobde Bol*, Sectakanta's *Geetamala* and K. M. Sonalkar's *Kamalaparaga* must be considered the rich crop of flowers that the creeper of Marathi poetry has yielded. Some poets have joined together to publish their creations in combination and some of them have been already mentioned. Here are some more. M. V. Mangsulikar edited *Geetavahini* which is a collection of the poems from Miraj. S. D. Ujagare edited the collection *Tilakanugraha*. D. L. Mahajan edited *Kavisammelan*, a collection of the poems of the poets from the former Hyderabad State. Amrit Mukund Pathak brought together poems by five poets and produced *Pimpalpan*. Ravi Kirana Mandal's *Usha* and *Kiran*, and Sharadashrama-sponsored collection of poems from Berar called *Vidarbhavaveena* are similar examples. The Ajinkyatara Mandal of Satara published *Vilola Taraka*. Rajakumari Akkasaheb Pant edited *Bhavalekha*, a collection of poems of the poets from the former Aundh State. Kaviraj Mandal of Sholapur published *Kavya Kishor*, R. N. Badhe edited *Ahol*, which is a collection of poets from Nagpur and Berar, such as N. G. Deshpande, J. K. Upadhye, B. H. Pandit, Dnyaneshwara Sadhu, G. R. Dodke, Manoramabai Navalekar etc. *Kundachya Kalya* is a collection of ten poets from Poona belonging to the Bhramara Mandal. Kanta, Krishna Kumar and Parthiva, poets from Marathwada have published *Pahat-tara* and *Phatalkar* in which these poems are included.

Poets in Maharashtra appear to be predominantly materialistically minded, to judge from the total output of poetry. Yet some have felt the call of the Spirit, God and Devotion. Even Keshavasuta and Mardhekar who might be described as having the modern and ultra-modern viewpoints have sometimes felt drawn to the Prime Cause, Almighty. Tambe and Yashwant have also humbled themselves before this Power, now and then. Even Madhaorao Patwardhan felt compelled to say, "There may or may not be God, but why do I get frightened without Him?" Even then such occasional references only indicate that they are chiefly concerned with affairs of this world. Such as have written devotional poetry may, however, be fittingly mentioned. V. K. Athalye, D. K. Ashtewale, K. V. Ingle, Kalyan, K. G. Kavchale, B. L. Kavdi, B. G. Ghotikar, N. K. Joshi, P. V. Joshi, Lakshmibai Tilak, Tryambakananda, V. M. Datar, Saraswatibai Damle, G. S. Dhane-shwar, Govindbuva Nashikkar, Nityananda, V. K. Nerurkar, H. G. Patki, A. J. Pangal, Krishnabai Patil, S. B. Pimpalkhare, P. S. Pusalkar, Datta Maharaj Paithankar, V. M. Bhajekar, Mayananda Chaitanya, G. G. Muzumdar, D. R. Mirajkar, M. R. Vaidya, Shantabai, Sadgurudas, V. J. Sahasrabuddhe, Krishnananda Saraswati, Lakshmibai Chitale, Narayan Maharaj Jalvankar, Govindswami Aphle, T. G. Gharpure, A. D. Chowdhari, Thakubai Joshi, Putala Raje, D. D. Poredi, Balasuta and Balaganu are some of these. Their poems are predominantly odes, *bhajans* and songs. Shri Vishnudas, Sant Dasaganu and Santa Tukdoji Maharaj are the most prominent among these. Narhar Sadashiv Joshi has edited *Shrivishnudasanchi Kavita* which contains a number of exceedingly devotional songs. Particularly those addressed to Jagadamba,

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Renuka are very sweet, passionate and attractive. His amorous and pathetic songs are equally fascinating which end in devotion. Santa Dasaganu has been admiringly and appropriately mentioned as modern Mahipati. His poems are like an ocean, wide, deep and long and as full of variety and richness as the physical ocean. A. D. Athavle has published an informative and extensive biography of Dasaganu in which he has included a number of his poems, shorter and longer, like *Bhaktileelamrita*, *Santakathamrita*, *Bhaktisaramrita*, *Sumadhvavijayasaramrita*, *Shri Gajananavijaya*, *Shrimat Adyashankaracharya Charitra*, *Gurucharitrasaramrita*, *Dnyaneshwaracharitra*, *Aoobaicharitra* and *Shri Keshavaraocharitra*. He has written commentaries also on *Amritanubhava*, *Shandilyasutra* and *Ishavasvopanishad*, ballads on historical topics and narrative poems on mythological subjects. All this richness of versification is to the credit of this modern Mahipati. There are great literary qualities too in this vast literature. He is a modern representative of the Saint poets of Maharashtra in every sense. Saint Tukdoji Maharaj also belongs to this glorious tradition. He used to sing his own poems in a stentorian voice to the accompaniment of his *Khanjiri* and attract vast audiences. His *abhangas* and *bhajans* are collected under a number of titles such as *Anubhavasagarabhajanavali*, *Divyadarshanabhajanavali*, *Anubhavamrita-abhangavali*, *Adesharachana* and *Sphurtitaranga*. *Krantiveena* is a collection of his patriotic and social service pronouncements made in poems. He writes in a simple, straight but touching style. He is not very particular about being grammatically correct or even correct about metrical purity. Dr. Kashinath Ramkrishna Dharmadhikari has written *Bhaktibhagya* which is also a great devotional work.

By and large, Marathi poetry is original, but translations and adaptations are by no means quite rare. Our literary artists don't seem to attach much importance to translating classical works from other languages. In the period under review, most of the translations or adaptations are from English and sometimes from Bengalee or Hindi but almost never from any other Indian language. Many fine lyrics have been rendered in Marathi by several poets. Some longer poems too have been translated or adapted. G. R. Havaladar lent Marathi apparel to Goldsmith's *Deserted Village* under the title *Nirjana Grama*. It is in the *Arya* metre. D. R. Bapat's *Suvarnadurgantil Bandivan* as also V. H. Deshpande's *Shiyangcha Bandivan* are adaptations of Byron's *Prisoner of Shillon*. *Jeevanadhara* by Gopal Narahar Natu is based on Tennyson's *Enoch Orden*. D. L. Mahajan's *Matrirhidaya* is based on *Mother's Love*. *Rangrao Harshe* and *Chintopant Udas* are well known as adaptations of Milton's *L'Allegro* and *M. Penseroso*. Dr. Ramchandra Chintaman Shrikhande's name is easily recalled when one thinks of the adaptations of Sanskrit poems into Marathi. Before turning to adaptations from Sanskrit, Dr. Shrikhande wrote original poems also and they are collected in *Vangmaya Shreekhanda* along with the poems of his brothers and sisters. But his reputation as a poet mainly depends on his *Sushlokagovinda* a rendering of Jayadeo's *Geeta-govinda*, *Sushloka Kumar* which is a rendering of Kalidasa's *Kumara*

*Sambhava* and *Sushlokamegha* which is a rendering of Kalidasa's *Meghadoota*. In cooperation with Rangacharya Reddi, he has also translated Nagananda's *Kundamala* in Marathi. According to critics he is quite capable of original work, but he believes more in making available to Marathi readers the work of Sanskrit masters. He has even translated Tulsidasa's *Ramcharitamanas* in Marathi. He uses only *shlokas* for all his renderings. All his works are very admirable. *Geetgovinda* has also been translated by Shankar Dattatraya Joshi *alias* Vasantavihari. *Meghadoota* has been found to be the most attractive for rendering in Marathi by so many poets. Among them have been Krishnashastri Chiploonkar, Lakshmanashastri Lele, S. B. Devasthali, B. L. Antarkar and G. G. Damle who have done this before 1920. But later too S. A. Sabnis, C. D. Deshmukh, Shrikhande, Kusumagraja and lately B. B. Borkar have also done this. To choose best, better, and good among these is a very difficult job, but it may be said that while some of them show scholarship, others show poetic appreciation better. T. M. Pendharkar has translated *Shishupalavadha* by Magha, Ramchandra Kashinath Oak and Anandibai Lele have translated Jagannath Pandit's *Gangalaharee*. In *Bhaktivihara* of S. K. Shrotriya translation in verse of the *shlokas* from *Gangalaharee*, *Mahimnastotra* and *Vedanta Kesari* have appeared. K. B. Godbole's *Prakrit Padyatmaka Teeka* on *Raghuvansha* of Kalidasa is also worth mentioning.

Umar Khayyam's *Rubaya* and Tagore's *Geetanjali* have been translated in Marathi. M. T. Patwardhan, J. K. Upadhye and A. J. Karandikar have dealt with *Rubaya*. D. L. Mahajan has used the *Saki* metre while translating *Geetanjali*. Vaman Mangesh Dubhashee (Rigvedi) has used the *Abhangas*. The speciality of Rigvedi's translation is that he has given a parallel *abhang* from Tukaram. Tulsidasa also has three translations in Marathi, one by G. S. Bhopatkar, another by Pradnyananda Saraswati and Dr. Shrikhande's *Sushlokamanasa*. It would appear that the addition to Marathi poetic literature through translations and adaptations is meagre. No one has turned to any other European language but English for this. Even as regards Indian languages only Marathi, Bengalee and Gujarati were approached. But because of the efforts of Antarbharati started by Sane Guruji and the consciousness of oneness among all the States and regions of India more interest is being shown in other Indian languages by Marathi speaking people and by others in Marathi. This feeling is finding distinct expression in the filmworld.

We have reviewed so far the work of those poets who wrote between 1920 and 1935, roughly speaking and we have seen that the poets have not been real followers of the revolutionary Keshavasuta. Reformist tendencies were prominent and poets generally speaking kept themselves aloof from the awakening generated by the Gandhian era. Poetry became individualist and even vulgar. But for Tambe and Savarkar it has just maintained a good standard. But soon new poets arose who wrote poems that represented the aspirations of the people and gave expression to their sentiments. Atma-

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ram Raoji Deshpande *alias* Anil was one such poet. How the personality of Anil went on developing through the medium of his poems is worth observing. *Phoolvat*, *Bhagnamoorti*, *Nirvasita Chinee Mulas* and *Perte Vha* are the collections of his poems. In *Phoolvat*, his love poems are of an autobiographical character. Written in his youth and being centred around himself, their expression is intense and enthusiastic. But this emotion has assumed a sublime character later in *Perte Vha*. From lines selected at random from his different love songs, the evolution of his love sentiment could well be judged. In the narrative poem *Bhagnamurti* his genius has become society-oriented. The poet's mind which was previously engrossed with personal matters has come to think of the nation, society, people. On viewing a broken idol at Ramtek, the poet is afflicted and his impressionable and tender heart is absorbed by pessimistic thoughts about sculpture and culture. The poet does not merely lament the deterioration and destruction of sculpture but begins to find out the causes thereof and says "First culture is undermined, its lustre disappears, power of thinking is gone and learning becomes only theoretical and they are inconsistent with people's life, are useless and spiritless". The poet observes that the neglect of preserving and protecting is a disease that ate into the vitals of Hindu Civilisation and individualism. Different religious schools, a pessimistic outlook on life and unwillingness to cultivate strength have brought evil days to the nation. Ultimately his appeal is not to neglect this life and the human body nor to despise them. This poem is at once realistic and didactic. In *Nirvasita Chinee Mulas*, we experience a more charming display of the genius of Anila. The ideal placed before us in *Bhagnamoorti* is that of the rejuvenation of national culture while in this his stand is that of humanity and internationalism. The symbol of *Bhagnamoorti* is undoubtedly more human and appealing, because it is a living human child that is helpless and innocent. Seeing his misery the poet's heart melted and out of sympathy for him he rose in revolt against the present society which victimises millions of such innocent children. Ultimately he curses this inhuman civilisation and expects that a new civilisation and new human religion will arise out of the ashes of the present one.

In his last collection of poems under the title *Perte Vha* the poet's heart has found a new metre for the free expression of his ideas. It is the blank verse which he first used for *Prem ani Jeevan*, a poem written in 1935. *Chirayauvana*, another lyric full of liveliness and vitality is to be found in this collection. A broad and sympathetic humanism pervades many lyrics in this collection. Lastly, in the poem *Perte Vha* which is allegorical the poet exhorts all to sow new seeds and be full of reaping rich crops. New social consciousness is also to be seen in his *Supta Jwalamukhi*, *Manavata*, *Dhadkee* and *Banda* all powerful poems. His devotion to earthly life which is the basis of his rich and mature personality expresses itself in all these poems. There are two aspects of it ; one is the sentiment of love and the other is the consciousness of social weal and woe. But his achievement is not limited merely to this much. It is in his poems that the signs of a rising and broad

social consciousness began to appear when the era of the Ravi Kirana Mandal, whose exponents were only self-centred, narrow and individualist came to a close. Anil also gave up the old metres which were restrictive to expression of new thought and circumscribed poetic vision and expression. For this he adopted the blank verse for composing his poems and exhibited how powerful and effective it can be by his two narrative poems *Bhagnamoorti* and *Nirvasita Chinee Mulas*. This has been noticed in his recent poems *Tahan*, *Jag* and *Meghanchi Bhoomi*.

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Another great poet who broke the bonds of individualism created by the Ravi Kirana Mandal and showed that Marathi poetry was not on ebbing tide is Kusumagraja *alias* V. V. Shirwadkar. The exterior of his poems is that of the Ravi Kirana Mandal but their inner character is quite different. It is akin to that of Keshavasuta. *Jeevanalahari* is his first collection of poems. The atmosphere of poems in this collection is that of romantic dreaming, but even there his revolutionary bent of mind is apparent from such lines as say that "we shall pull down these temples and this morality; there is nothing but oppression in this world; we do not know sin; we shall break our clutches, pull down old dilapidated buildings and raise there new blue palaces." This collection was published in 1933. But when his second collection *Vishakha* was published, the glory of his imagery and poetic fancy was witnessed in resplendent colours. After Govindagraja, Kusumagraja is the only Marathi poet who has such effulgent fancy and fascination. Kusumagraja is no doubt an imaginative soul in his own right but the beauty and glory of his imagination was further heightened because of his deep and close study and devotion to Govindagraja. There is a peculiar musicality pervading his composition and arrangement of words which is no imitation of Govindagraja but the result of having digested his literature after due rejection of unwanted dross. While Govindagraja takes to high flights of imagination for its own love, Kusumagraja has firm faith in humanity and life for foundation. His mastery over figures of speech employed in his allegorical poems has given added significance to the original in his poems like *Ahinakula*, *Agagadi va Jamin*, *Manachen Manogata*, *Pachola* and *Moortibhanjaka*. Ten years after *Vishakha*, his third collection *Kinara* was published in 1952. Even in this collection we meet with his pleasing, stylish, ennobling and sublime ideas interspersed in his poems all at the feet of humanity. *Uttara ratreen* or *Tajmahal* are eminent illustrations.

The field of a great poet's sympathies is always wide. He is, therefore, by nature a humanist. The same is true of Kusumagraja. Because he is a humanist, he is a revolutionary. Therefore he pours out: "My love is deep and wide like that of the sky. My only morality is to fight slavery. I do not care for the restrictions of caste or creed. I only know humanity and its service". He has given vent to the feelings and afflictions of the depressed and the suppressed with great fervour, resentment and intensity in *Bali*, *Lilav*, *Gulam*, *Sahanubhuti*, *Jallianwala Baug*,

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*Bandi* etc. He believes that it is not enough merely to weep over these grievances and therefore, he shouts *Garja Jayajaya-kara Kranticha, Garja Jayajayakara.* That is why Prabhakar Padhye has described Kusumagraja as a poet of the cult of sacrifice and adorer of brilliance. His appeal to the heart is unfailing and exact in so many of his poems. He is very impressionable and responsive and therefore the great events that convulsed India between 1936 and 1948 were responsible for his reaction in many of his poems. For example, when the people were ready to sacrifice their all in the 1942 Quit India agitation, he wrote a beautiful allegory, *Meghanchi Sena*. Similarly when the country was divided between India and Pakistan, he described a mother who threw her child in an aeroplane and fled away in a poem called *Nirop*. In his poem *Kayada*, he has recorded the truth that by mere capture of political power, no social revolution takes place. A writer of such poems does not write even love poems with any pessimistic outlook. He does not talk of love in a personal manner and preaches that love must not come in the way of daring, courage, heroism. Kusumagraja does not seem to like defiance of traditional conventions regarding language and figures of speech, because in his poem *Naven-Junen* he meets the objections of critics to old figures of speech by saying that old values are eternal and when they disappear, poetry itself will end. Critics have appreciated from time to time the poems of Kusumagraja and expressed diverse views. The diversity arises because they do not take into consideration the particular periods when certain poems were written. To view his output as a whole and in totality may not be appropriate because he has not yet ceased to write not only poetry, but other creative literature too. Yet it could safely be said that he combines in him all the good points of Keshavasuta, Govindagraja and Tambe and what is more because of his own characteristic attitude towards life, he has lent to his poems a peculiar power and brilliance that is his own.

Poets who arose after 1935 and flourished for the next 25 years are many. Among them Kusumagraja, Kanta and Borkar are in the forefront. Of these the first two bear a distinct kinship. Both are highly imaginative, revolution-minded and masters of language. The difference would appear to be in this that Kusumagraja has a grand and broad vision and Kanta is serious, warm and explosive. He is sometimes even furious and vehement. Some of his poems were published in the collections called *Pahatatara* and *Phatatkar* along with those of Parthiva and Krishnakumara in which it was seen that he was a rising poet. But his fully evolved work was noticed in the collection called *Rudraveena* published in 1947. In the first half of this collection, it is only red and sanguine revolution on which the poet is harping. He is exhorting the God of destruction to open his third eye and burn down every thing. In this adoration of Rudra, he challenges Fate, encouraged and egged on the dormant love of the slaves and the depressed for freedom. He has



all the airs of an idol-breaker and through these poems his bursting patriotism shows off. In his preface to *Rudraveena*, Prabhakar Pathye says that this love of blood and blood-shed on the part of the poet is artificial and exaggerated, but that does not seem to be justified for solemnity and harshness is a natural property of the poet's genius. This was accentuated because the Second World War broke out and the movement for liberation reached its height in this country. Repression came in its way. The conditions in Hyderabad State where the poet was living were still worse. In this way the poet felt strangled from all sides and his mind became agitated and restless. Out of such volcano ran out the lava of his bloody poems. Perhaps the analysis of the harsh language and hardness of heart of the poet made by B. Raghunath is acceptable to a certain extent. He says, "The poet belonged to Nanded which is situated on the banks of the Godavari in the proximity of the Sikh Gurudwara. Nanded is also a hot place where violence is cultivated. It may be that this environ has considerably contributed to turn the poet's head and make him a blood-thirsty revolutionary."

But if the poet's lyrics of revolution are sanguine, his love songs are intoxicatingly sweet. The many heroines in his love lyrics are not merely fascinating, but seductive and alluring and their descriptions extremely picturesque so as to be living and real. His two narrative poems *Agniratha* and *Asia* are based respectively on a mythological story and the dreams of India's leaders respectively. In the first his classical imagery, idealism and characteristics of his poetry are obvious; in the second he has adopted the blank verse effectively and successfully to portray the glorious dreams of India's patriots regarding Asian and world-brotherhood. In his *Shatataraka*, a collection of 100 *rubayas*, his imagery and revolutionary bent are seen once again. In one place he referred to God as 'murderous.'

Kusumagraja and Kanta are the worshippers of power and beauty at one and the same time. While Borkar, their close contemporary is a votary of beauty alone. Beauty and goodness have impressed him from his very childhood. Goa is a region of beauty and his birth place. Bori is the most beautiful place in Goa, surrounded by temples and churches and breathing the air of faith and devotion to God. The human, formative influences for Borkar were Tambe, Varerkar, Kalelkar and Don Propercie Correa-Affoncoe Figueiredo, a Goan woman of learning. Borkar has dedicated *Dudhasagar*, a collection of his poems to her. He took inspiration from Tambe so that his poems became musical. Varerkar's works taught him to be militant and socially progressive. After he came in contact with Kaka Kalelkar he realised that letters were not an end in itself but a means to life. The Goan Catholic woman regarded him as her son and helped to widen his vision and build up his personality. That explains the wealth of Borkar's personality.

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*Pratima, Jeevanasangit, Dudhsagar, Anandabhairavee* are the collections of his poems. Borkar himself has acknowledged the debt he owes to Tambe by saying that he became a devotee of the literary art with the avowed intention of carrying on the tradition of the Tambe house. This does not mean that he is a blind imitator of Tambe even though the music, tenderness, sweetness and the eagerness to carve poetic beauty out of the marble of philosophy are as much Tambe's characteristics as they are Borkar's. He retains his independent individuality. This is particularly noticeable in his poems of love and Nature. His love poems are autobiographical and their tone is of fulfilled love. His odes to Nature, such as the one addressed to Mother Sky evince the beauty of his rich imagery. The influence of the study of old spiritual literature of the saint poets of Maharashtra is also felt quite often. Goan atmosphere is, of course, inseparable from his poems and the use of Konkani words is not unusual. His political and social poems do not strike as coming straight from the heart as the love poems, as his Nature poems and devotional poems do. He has also translated *Meghadoota* and is busy writing an epic on Gandhiji's life and career.

Shrikrishna Powale is often mentioned in the same breath with Kusumagraja, Kanta and Borkar. His mention as pro-revolutionary is also frequent. But in his case the meaning of the word will have only to be a certain attitude of defiance and indifference. *Agniparaga* and *Jalamati* are his two collections of poems. Critics have pointed out the influence of Umar Khayyam, Keshavasuta, Tambe and Kusumagraja on his poems. He is quite conscious of the really impressive poetry from his *Agniparaga, Shabdano* and *Daulatjadyavarati Nachali na hee Kavita*. There are a number of other poets, men and women who have devoted themselves to the cultivation of poetry as an art. R. A. Kalele has to his credit *Vagvasanta, Bhavapoorna* and *Olkheeche Soor*. As suggested by M. N. Adwanta the new five poets (Quintuplet) consists of Kusumagraja, Kanta, Borkar, Shrikrishna Powale and R. A. Kalele. Kalele's earlier poems seem to bear the impress of the Ravi Kirana Mandal and Tambe, but later he also mastered the blank verse and the earnestness to take up the cause of the oppressed and afflicted. Kalele shows two distinct tendencies. One is adoration of brilliance whose excellence is to be witnessed in the inspiring poems of Keshavasuta, Kusumagraja and in a special sense those of Savarkar and Govind. The other tendency is that of adoration of love which is sweet and displays fine emotion. K. B. Nikumba is one more poet who belongs to this time. The two collections *Prasada-chinhen* and *Ujjwala* exhibit this proclivity. He has succeeded eminently in creating an atmosphere of mystic peace and describing Nature's peaceful, fascinating, quiet and noble aspects. He regards beauty as life and says 'I am thirsty of beauty and I adore it in the whole universe.' He is also keenly

earnest about the welfare of humanity. He writes attractively about domestic likes and dislikes as expressed in the *Ghala Ghala Pinga Varya Mazya Parsanta*.

V. M. Kulkarni is known by his three collections *Visarjana*, *Pahatvara* and *Kamalavel*. The first is a long song of separation which consists of *Avahana*, *Poojana*, *Visarjana* and *Samapti*. Here the skill of composition gets the better of emotion. *Pahatvara* is also notable for cleverness of composition. *Kamalavel* is a delicate and handsome poem that is made after beauty. Some poems of his like *Shramadevata* and *Khedyantil Ek Sayamkal* seem to be aware of political and economic reality. His faith in and loyalty to humanity is witnessed in some poems like *Anusphotaka* and *Maneesha* as also *Eka Mahatma Howooni Gela* written on Gandhiji's martyrdom. But the aggregate effect on the reader's mind is that he is a worshipper of beauty.

N. G. Joshi is not only known as an able critic of poetry but also as a poet having a meditative mind and a wide vision. He published a collection of miscellaneous poems in 1949 but it did not make much of an impression. But some dramatic soliloquies in it were excellent. This poet's mental attitude is more suited to meditative poems. In 1942 his first narrative poem, *Jeevanayoga* was published. It is written in the style of an epic. Its heroine Shanta is having a dream in the early hours of morning when her lover Jayant comes to her and announces his intention to take part in the salt *satyagraha*. She gives her consent and devotes herself to constructive activities. Later she falls ill and while her lover is on his way to meet her she dies. Then the hero expresses some philosophical thoughts. This is the skeleton of the story. But the important part of the poem is moralisation, philosophy. Its emphasis is more on internationalism and universalism than on nationalism or patriotism. The style is modelled on Savarkar's and the reader appreciates the poet's scholarship and capacity for appreciative criticism. In his *Vishwamanava* published in 1959, the flight of his imagination is far higher while thinking of man's future than in *Jeevanayoga*. *Vishwamanava* is divided into ten parts and each part has for its inspiration a particular story or event. The Negro virgin on the banks of the Nile, a nameless old woman in a gypsy gang in China, Malkajan on the Konkan coast near the fortress of Janjira, Captain Oats who was urged on to proceed to the South Pole in order to hoist the flag of human civilisation in that arid part of this planet, Tolstoy who gave up every thing, the Mahatma who fell a victim to revolver shots, the total destruction brought about by the atom bomb are the cause of this epical creation and through them, the poet has preached the cause of mankind as a whole for survival. In the last three parts the poet expresses the optimism that the principles of Socrates, Christ, and Saint John will be victorious inspite of the inhuman destruction, that human cruelty, selfishness and exploitation of the powers of science. One easily sees the necessity of the great teaching embodied in this poem and this

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poem of N. G. Joshi has, doubtless, enriched Marathi literature by its creation with a set purpose, with vehemence and with the awareness of the consequences of what he inveighs against. Incidentally, he has carried forward the tradition of meditative longer poems that Anil's narrative poems started in this new period of a new life in Marathi poetry.

B. S. Rege started writing poems under the pseudonym *Surhut Champa* and published his first collection *Sadhana ani Itar Kavita* in 1931. He abandoned the pseudonym for his later collections *Phulora* published in 1937, *Himaseka* in 1943 and *Dola* in 1950. Several critics have found his earlier poems difficult, abstruse and tortuous. Whenever he entered the arena of meditation he always became insipid and tiresome. The special characteristic of his poems is his absolute surrender to the physical and biological charms and lure of the human female. His description of the limbs and even semi-private parts of a female are easily reminiscent of the composers of *lavanis* sung by Tamasha troupes with effortless abandon. There is nothing very special that the poet should be proud of, but this poet thinks that he has started a new independent school in poetry. Even our Sanskrit poets have done this before with similar relish. The poet only betrays his sensual and exploitative attitude towards the fair sex stamping it as inferior and humiliating it. He is incapable of viewing the female as the mother of the human race that is to be adored and venerated or the sister to be admired and cared for or the daughter to be looked after and made over for the perpetuation of the human race.

In a longer poem called *Virat Manav* which is thought-provocative, Dr. S. J. Purvar has portrayed the struggle of man against Nature, since time immemorial. The poet is a protagonist of peace but being well aware of the destructive impediments in the way of the establishment of peace, he has portrayed them also from a realistic standpoint. In *Vasanta-Vaibhava*, a collection of poems by Vasant Chindhade, the influence of Yashwant, Girish and Madhav Julian is obvious in every way, in the choice of subjects, style and presentation. V. J. Deshpande's *Najrana* carries the same stamp. In *Parag* of N. G. Hood, there is a sweetness of three kinds: Humorous poems which have for their basis his experiences as a practising lawyer. Secondly, there are musical and devotional poems and thirdly, those wherein is found display of imagination. P. M. Lad's *Madhuparka* is valuable and important chiefly because of his very studious essay joined to that collection of his poems. Its name is *Muktaka* and *Bhavageeta*. *Pracheeti*, *Prakshobha*, *Prasada*, *Pratibha* and *Prayatna* are the very soul of a lyric according to Lad. *Pracheeti* means experience or realisation, *Prakshobha* means explosion, *Prasada* means happy expression, *Pratibha* means genius or gift of presentation and *Prayatna* means effort, continuous effort. He has traced the origin of the lyrics right to the Vedic days and observed that the sentiment of love is as ancient as the human race. R. M. Bhamboorkar has viewed beauty from various stand points in his *Saundarya-lahari*.

He has sung of the love, union, separation, courage, heroism, cleverness and compassion of men and women as also Divine beauty, Nature's beauty etc., in his composition. D. D. Pendse is a good imitator of everything good in his *Jeevanaprabha*. B. Raghunath, i.e., Bhagawan Raghunath Kulkarni's *Alap ani Vilap* is a description of his unsatisfied desires. The same is true of his *Punha Nabhachya Lala Kada*. N. R. Varhadpande alias Hutasha's *Koojana* is chiefly inspired by the close study of poets who have gone by. The main impress, however, is that of Kalidasa and Savarkar. The four collections *Bhavana*, *Zimzim*, *Gunja* and *Shabnam* by D. C. Soman have been overlooked or neglected by critics but they scarcely deserve to be treated in this way. It is true that there is no froth and effervescence in his expression but there is a deep and confirmed tendency to meditation. It is further supplemented by the keen and subtle observation of a sharp intellect. This poet has ever remained loyal to his *Shabnam* and *Ratrin* which attest to the distinct individuality of the poet. The power of his poems like *Stainlessla Hota Dhoka*, *Pretayatrent*, *Yethen Frend Hawacha Hota* are illustrations of his touching criticism of society. He has realised more the destructive power of the Almighty than its preservative or protective power. Sharatchandra Muktibodh has eulogised with propriety and justice his poems as new poetry on a different level because they are inspired by a humble outlook on life and analytical power to probe inwards. In the *Pushkarini* of Vasant Heble, the emphasis is on love poems but he is alive also to the spirit of the new era. Gopal Narhar Nattu alias Manamohan is an outspoken, irreverent, almost insolent and an abundant writer of poems. To his credit are narratives under the titles: *Collegian*, *Uddhara*, *Bomb* and *Yugayugache Sahappravasee*. Besides, *Sunitaganga* is a collection of sonnets and *Aphoochya Golya*, *Shankhadhwani athwa Bombabomb* and *Daryantil Khaskhas va Itar Kavita* are collections of humorous poems. Sometimes he is very good and sometimes the opposite of it. For instance *Collegian* is a bad imitation of *Virahataranga* by Madhav Julian. *Uddhara* recording a marriage between a caste Hindu and a Harijan is a narrative poem but has failed to impress. In the other narrative poem, *Yugayugache Sahappravasee*, however, his romantic fancy has displayed itself to great advantage. It is around the problem of Hindu-Muslim unity. The subject and the argument in support of it go splendidly together. While entering into the psychology of children he is at his best. S. G. Sathe's two narrative poems are *To ani Tee* and *Shilangana*. In the first, the story of a couple that is desirous of exerting but finds itself without work in the present social system has been pathetically portrayed. In the second, a God's good man who has lived all his life in a village is the hero and incidental descriptions of rural life are life-like and convincing. H. N. Joshi alias Sudhanshu's *Vijayini* is a successful essay in fascinating description of a woman whom he adores and who comes with announcement of resolution. *Vijayini Prerana* by Balvant Vashta is full of patriotism. He has

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described the Satara parallel government of 1942 with as much enthusiasm as he has shown for praising Dr. Hedgewar and Baba Savarkar. D. G. Palande's *Jeevanasarita* expresses the emotions of kindness, love, resignation and meditation in a delicate way. His surrender to the Almighty is sincere and singleminded. Yateesha has composed *Deeksha* in order to proclaim the determination to make Hindustan safe for Hindus. V. A. Kulkarni has written *Sharatprabha* in the tradition of the saint poets and pandit poets. *Chhinnadhwaja* of Sharad is a protagonist of social revolution. Dr. D. V. Chaphekar's *Chaphekalya* is written just as it came to his mind. G. M. Watve's *Pratipada* contains many love poems which have become attractive because they have come from the inmost recesses of his heart. V. P. Damle, the author of *Sanshayayuktimala* has written *Sharadini* with ease and evinces mastery over words and mental culture. His attitude to love is fair and pure. It is shown best in his poems *Priya Patnis* and *Mazi Pushpamala*. Prafulla Datta, author of *Saptapadi* and *Subhashini* has also written *Latalaharee*, but those thought waves are not quite capable of bearing the burden of the poet's high philosophical stand. V. K. Paranjpe writes poems only as a hobby and has written *Pratibimba* which is readable. *Arthatapvachandrika* and *Katyayani* by Ramchandra Lakshman Gupte are delightful. G. D. Madgulkar who has become quite well known on account of his *Geeta-Ramayana*, a number of cinema songs and a great deal of happy poetry writes very modestly about his *Sugandhi Veena* that his poetic composition is only limited to its scent. The poems of love between Radha and Krishna are sweetly significant. His compositions have a lingering sweetness, scent and pleasure that is ever enjoyable.

The names and the works of some more poets must also be recorded in fairness to their merit and quality. *Swatitushara*, *Karte Akinchana*, *Ekalen Beeja* and *Beejankura* by Shantaram Athavale; *Sansarataranga* by Govindswami Aphale; *Vasanta-gaman*; by V. A. Kalele; *Rashtriya Abhang* by V. M. Kulkarni; *Bhavanataranga* by R. V. Khasnis; *Mazeen Bhavageeten* by Baburao Gokhale; *Janache Shloka* by Chapadhara; *Jaswandichin Phulen* by M. C. Chowdhari; *Kanhi Tari* by G. K. Jagirdar; *Chhaya* by M. D. Tekade; *Saurabha* by Shrikrishna Thakur; *Neeranjana* by D. G. Dasnoorkar; *Kavyaprabha* by Prabhakar Diwan; *Bakulapushpen* by B. K. Deshpande, *Sanjeevana* by V. G. Dharap; *Paoolvat* by R. N. Natu; *Mazia Mahera Ja ani Itara Veenageeten* by Raja Badhe; *Phulanche Ashroo* by S. M. Bapat; *Sundar Ganeen* by S. R. Borshe; *Madiramahatmya* by Rambhau Bhoge; *Koohoo* by B. S. Bhonsale; *Viznari Aag* by Ramesh Mantri; *Bhavaprabha* by B. L. Ranade; *Prasad* by G. G. Ram-bhajani; *Jeevanakade* by Vasant Vaidya; *Kundakalya* by Suresh and others are among these.

A number of poetesses have also written poetry. It is generally good but it is neither very expansive nor is the output big. Between 1920 to 1950 over 60 poetesses have their poems published in collections. Thus, Radhabai Dandekar's *Sansarachitra*, Yamunabai Nagpoorkar's *Yamunataranga*, Seetabai Vaidya's *Bhaktigeeta*, Krishnabai Patil's *Sumananjali*, Seetabai Phadke's *Savitri-Akhyana*, Annapoornabai's *Premodgarageeta*, Lakshmibai Chitale's *Kaivalyagunjarava*, Annappornabai Desai's *Streegeeta-manjoosha*, Lakshmibai Digambar's *Geetasumanahar*, Dwarkabai Gujar's *Grihinigeetamrita*, Kamalabai Deshpande's *Geetadwidala*, Satyabhamabai Khare's *Abhinava Streegeeta*, Saraswatibai Damle's *Bhakti-Sudharasa*, Sundrabai Joshi's *Geetamritapushkarini*, Anandibai Lele's *Subodhageetalahari*, Lakshmibai Patwardhan's *Shreekrishnageeta*, Mathurabai Patwardhan's *Geetakoojana*, Tarabai Kale's *Tulaseegeeta*, Rukminibai Kenkare's *Abhangakusumavali*, *Veena*, a collection by six poetesses Shantabai Nerurkar, Umabai Sahasrabuddhe, Lakshmibai Behere, Thakubai Joshi, Janakibai Kanetkar and Saraswatibai Chandrachood, *Manasgeetasarovara* by Krishnabai Gadgil, Manoramabai Navalekar's *Bhavakusumanjali* and *Panatee*, Sanjivani Marathe's *Kavyasanjeevani* and *Raka* and *Sansar*, Shantabai's *Abhangashatapatee*, *Kanyavilapika* by Lakshmibai Bedekar and Radhabai Sathye, *Sachitra Kavyakusumen* by Sarjabai Bapat, *Nirmalyamala* by Vimalabai Deshpande, *Pramodini* by Seetabai Patil, *Geetavaijayanti* by Radhabai Kolhatkar and Savitribai Patankar, *Shantageeten* and *Sumanamala* by Shantabai Pardeshi, *Santakavala* by Lakshmibai Tilak, *Bhavanataranga* by Indira Telang, *Shishugeeten* by Janki Vidwansa, *Padyamanjoosha* by Lakshmibai Kesarkar, *Jayashree* by Saraswatibai Subhedar, *Apulaki* by Kashibai Natekar, *Ashokavana* by Durgabai Joshi, *Sahavasa* by Indira Santa (with N. M. Santa), *Shantikunja* by Shanta Nashikkar, *Rhittaranga* by Radhabai Kale, *Chandrakala* by Shantabai Joshi, *Parnakuti* by Aparna Deshpande, *Manjari* by Krishnabai Vaishmpayan, *Varsha* by Shanta Shelke, *Preetipathawar* by Padma, *Gujana* by Usha Sulakhe, *Panchamrita* by Yamuna Malshe, *Upasana* by Parajita and *Kahoor* by Leela Vachasunder have written something or other and showed their poetic predilection of not consummate ability. Some of these are adaptations and some elegies like *Kanyavilapika*. Some are mere odes to gods and goddesses. Some are quite conservative and could not be described as modern but a good many positively are. Only few really exhibit real poetic talent. Among them Lakshmibai Tilak will probably stand first. About 65 chapters of the 76 of *Christayana* started by her husband N. V. Tilak are her work. Her miscellaneous poems have been published in a collection called *Bharali Ghagar*. Imagery and love have been nicely blended in her work. Her pathetic lyric *Mee Tuzi Mavashi Tula Nyavaya Alen* is quite well known. Similarly, her *Shrimati Nava Maja Alen Saubhagya Layala Gelen* is well known. In a poem with the burden *Bahishkrita Yala Adhin Kara* she has vehemently inveighed against unequal marriages. Her *Vande Mataram* is sung by her with sensitiveness and intensity. She had banished pessimism from her life and poetry. Bahinabai Chowdhary is a poetess who according

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to N. V. Tilak would well become Lakshmibai's elder sister. Her collection *Bahinabaicheen Ganeen* was published in 1952, in which no trace of any pessimism or whining is to be found, though she came from an exploited, rural peasant stock. Her *Are Sansara Sansara* has been made quite popular by a songstress, Suman Kalyanpur. Her compositions are very intelligent, appealing and pointed like epigrams. As Atre has said her poems are outstanding among old compositions and brilliant among new ones. The poems of Lakshmibai and Bahinabai clearly establish the fact that learning and poetic inspiration have nothing to do with each other. Both these women were just literate.

We have now to turn to English-educated, modern women poets like Sanjivani Marathe, Indira Santa, Shanta Shelke and Padma Gole. Musicality is a special feature of Sanjivani Marathe's poems. So she is both a poetess and songstress. Her many sweet and delightful records are the proud possession of many households in Maharashtra. Tambe's influence on her composition is obvious. Even when her case is that of fulfilled love, she has realised that love is essentially deceitful. Her poems of mother love are extremely charming. She is also occasionally but sincerely devotional. But when she crossed the limits of domesticity and devotion and tried to be society-minded, she has not exactly succeeded as her poems *Pandhra August 1947*, *Lal Nishan* and *Ashok Din* are not quite bright. As Padma Gole has rightly said one cannot expect a nightingale to roar like a lion. Indira Santa has mainly restricted herself to love poems and affection for her husband who was himself an artist and loyal to his wife. *Sahawasa* was their joint collection of poems, but after his death her own two collections *Shela* and *Mendi* were published. The inspiration behind the first is her desire for the continued living together with her husband and grief at his passing away is the inspiring cause behind the second. As W. L. Kulkarni has observed hers is a crystal pure love poetry that is not showy, artificial and conventional. But in every poem, her subtlety, variety and wealth of imagination are easily discernible. She has sometimes deviated to sympathise with others but on the whole she is harmlessly individualistic. Her *Aee* is quite remarkable and so are her poems of mother love. She does not adore Nature for her own sake but makes use of it to enrich her emotional outpouring. All her images and similes are lively and vital. Shanta Shelke is also a prominent and flourishing poetess. *Varsha* was her first collection published in 1947. Happy and effortless composition is her speciality. She looks upon poetry as her real life companion. She appears to be influenced by Madhav Julian the author of *Swapnaranjan*. In her own words, her poems are "memorials of her peculiar experiences" and "portrayals of characteristic aspirations." There is nothing dishonest or insincere in them, she avers. All these are related only to Love, Nature and God. The heroine in her love lyrics is not content with the union of the hearts: she is eager to effect physical union also, but she is left lonely and the feeling of loneliness keeps on afflicting her. She finds this feeling assuaged in the company of Nature-trees, streams, hills, dales, flowers. She sees

the reflection of God in the Sun, in the ocean, in the rain, in the coming of spring. Had she been born in the Vedic age, she would probably compose some of the *Suktas* from *Rigveda*.

Padma's poems have also come to life while treading the path of love. *Preetipathavar* and *Neehara* are her two collections. She has portrayed a number of variegated pictures of woman's love. For example, in the first collection, *Arpana*, *Sangu Kaya Mee Kuna*, *Dhyanamagna* and *Tuzen Darshana*, she has been cajoling her lover in very many ways. The heroine of *Suklele Ashru* sends to her lover a present of her tears when she receives the invitation of his wedding with another girl and the lover and the beloved in *Jeevitahar* do not get broken-hearted because their marriage does not take place; on the other hand, they are very considerate and decide to remain friends and exert for the fulfilment of their ideals. The love lyrics in *Neehara* are also sweet, meaningful and striking. In some of the poems many delicate shades of a woman's life in a family are to be seen very nicely drawn. The idealist woman in the new era clearly announces that she is not the woman of the *satyayuga* era. She wants her own dear home but she does not want it to become a prison for her. She adores her loving husband, but she does not want him to act as her watchman. She frankly insists that she is not merely a female, she is human, equal to the male. She wants freedom and equality for the woman kind, which she has demanded in *Russian Saptahanimita*. Padma is more concerned with dramatic events and situations than with emotion and sentiment. She has imperceptibly but definitely imbibed the undercurrents of the poetry of Kusumagraja, Borkar, Padgaonkar and other living, leading poets. While completing this cursory review of the poetry of Sanjivani Marathe, Indira Santa, Shanta Shelke and Padma Gole, it would be appropriate also to remember *Ekdani* by Shanta bai Dandige in which all the golden beads are really golden and *Visava* by Ushabai Limaye whose domestic poems are quite sweet and charming. A general remark on the poems of these able women would appropriately be that though Maratha womanhood has claimed and secured equality with men in all fields in a theoretical way, their expression in poetry is not society-wide or nation-wide, but limited to the sweet, sweet home and its interior.

We have so far nearly covered the evolution of Marathi poetry from 1920 to 1950. As this survey is about to conclude, it would appear that there is a new awakening and a new enthusiasm among the Marathi poets. And if we take into consideration the leaders of this new movement, the prominent names that come up are Mardhekar, Muktibodh, Vinda Karandikar, Mangesh Padgaonkar and Vasant Bapat. The most distinguished among them is of course Bal Seetaram Mardhekar who is no more. As his poems were strikingly different, so was the onrush of comment on them, their consequential character and their sharpness. His *Shishiragan* the first collection published in 1939 was published quietly and received quietly too without raising any dust-storm. This collection contains only 20 tiny poems and they are also around the old, old

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theme of frustrated love but in very powerful words. The story is as sincerely told as it is stirring. Although the poems are in a Marathi garb, their outlandish turn and twist are unmistakable. Some influence of the Ravi Kirana Mandal is also discernible. In particular, the impress of Balkavi is recognisable by obvious marks. Unfortunately common readers know very little of the absolutely beautiful lines that Mardhekar has written and Mardhekar's name is indissolubly bound up with expressions like *Varati Khaka*, *Pimpal Mele Olya Undira*, *Puncturati Ratra Landi Dhadpad*, *Sandasanti Ghan* etc. Mardhekar is identified with them. In *Mardhekar-anchya Kanhi Kavita*, published in 1947 and *Ankhi Kanhi Kavita* published in 1951, he does lend himself to be so interpreted. But his eye for genuine beauty with a happy attractiveness is also to be met with in some poems in these collections. For instance the poem beginning with *Shubhra Timira Mohaka Vasana Marmararava Charehita Nayana* is a feast of delicacy and fascination in verbiage. The description of Bombay the Beautiful in *Nhalelya Janu Garbhavatichya* is an accomplishment in literary line-drawing, charming and convincing. How a tender, soft sentiment is delicately handled by Mardhekar may be seen in *Davanta Alis Bhalya Pahante*. The high flight of imagery in the first seven stanzas of *Abhraramya Pashmini Mokalya Tujiya Kesantuna* is indisputable testimony of the poet's lively inspiration. Just as the supposition that Mardhekar is a rabid, obscene raver is wrong, it is also wrong that he is a faithless, Godless poet. That he is a man of faith, a believer could be seen from his description of Dnyaneshwara as *Shreshtha* (greatest), Tukaram as *Pavitra* (Stainless) and Ramdas as noble and courageous (*Dhirodatta Samartha*). He is quite humble and modest in his use of words everywhere. His surrender to the Almighty in the same way as the saint poets of Maharashtra is there for any one to see.

It is true that Mardhekar wrote a great deal of poetry of frustration but it is fair to inquire why he did it. The humiliation to which humanity has been subjected in this machine age is bound to enrage and provoke any man of feeling, emotion and honesty. That is what has happened to Mardhekar. This resentment is at the bottom of the composition of a poem like *Sakaleen Uthoni Chahakafee Ghyavi*. Cohabitation between man and woman has become a mere mechanical action in this machine age and therefore he has ridiculed this necessarily biological, animal requirement. He has very acutely felt the inhuman destruction of multitudes of men carried out by the Second World War because when in a poem he goes out in search of the beauty of love, he only finds a heap of dead bodies. He sees that while heroes of yore fought for ideals, soldiers fight today merely to earn a living. Man's devaluation is complete. He has no hope to entertain and accomplish any aspirations. In this world of today man is compelled to live and compelled to die. Most men have their life, squeezed out like the rat that dies in an oil can. Man has become the merest ant, to be easily and callously crushed. His life is stunted. Inequality and exploitation have stopped all his growth and he can never grow to his

full stature with a straight back, outstretched chest and highly held head. Thus he sees frustration and futility all round. It is this that he has given life and a habitation to in his poems, sometimes ironically and sarcastically, sometimes by parodying it and sometimes just outspokenly. To regard this as a sign of hatred of humanity on his part is to do him grave injustice. The fact is that he is a lover and sympathiser of humanity and whatever is calculated to pull it down becomes the target of his hard and sharp attacks. He could easily have been artificial, counterfeit, theatrical, but he has declined to do so, with a grim resolve. He is never an opponent of material prosperity nor is he a sex-maniac as is wrongly supposed to be. He is extremely grieved and agitated at the humiliation of womanhood. He is a bard of all that is good, pure, innocent and a confirmed humanist. He has attached more importance to the fulfilment of making life fruitful than composing poems. His is a terribly afflicted mind. The agony of it has gone deep, very deep and he finds himself asphyxiated in this cringing, shrinking world.

Traces of the Mardhekar way are also to be met with in Y. D. Bhave's *Ardra* and *Halven Bhinga* two collections of his poems. His own natural predilection and social conditions around have come in conflict and his poetry is the result of that conflict. The best example of this is his poem *Vivastra Panchalee*. The textile mills produce any amount of cloth but the poor people go about naked or half-naked and our great social and political leaders look on this situation undisturbed and unperturbed. The allegory in the poem is as obvious as it is significant. In the poem *Choytya*, he has symbolically expressed how those who squeeze are still and unmindful of what is being squeezed like sugarcane. *Rastyachee Kahanee* is symbolically the defeat of Nature by mechanisation and technocracy. *Vayen Vakala* is a parable on custom and convention. *Chalalee Ahe Hee Agagadee* registers the poet's angle of vision on life. You can remain within the limits of time and space and yet get beyond them and still yonder and realise ultimate values. This faith is a compromise between evolution and revolution. This faith acts as inspiration for the creation of *Ardra*. The use of suggestive symbols is a feature of Bhave's poems. Sometimes they have not been appreciated by critics. He has apparently kept Elliot as his model and attempted to analyse mental processes. *Ashroo ani Indradhanushyen*, *Hastanakhshatranti Ratra*, *Atan Kashala* and *Kesanmadhyen* are fine illustrations of his subtle imagery. Vasant Hazarnis describes himself as a disciple of Mardhekar and in his collection of *abhangas* under the title *Vashya Mhane* he moralises to the effect that human beings have themselves created the hell in which they linger and they now cry about their helplessness. Whether it is hell in life or there can be heaven too in spite of the hell is a matter, at least partially, of individual experience but to the critic the filth and squalor in the *abhangas* of Hazarnis is unmistakable.

Sharat Chandra Muktibodha rose on the horizon in 1947 with only about two dozen but very distinctive poems that heralded his victorious march forward. His characteristics have to be

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particularly noted. Sympathy and identification with humanity has been the common hall-mark of all leading poets from Keshavasuta to Mardhekar. Muktibodha's poems *Malavat* published in 1947 also bears this hall-mark but in his expression there is the hot lava of a volcano and that is his speciality. This scorching heat is a backbone as it were, of all new poetry in the opinion of this poet. Therefore in his poem *Navi Kavita* he says, "The sun is burning in every chest; His light has pervaded every corner of my inmost being etc." and out of this arises new poetry. It may be necessary to take note of one spark from this burning sun in the poet's heart. "For the sake of tomorrow's Divine and Illuminated Love, we will shoot shafts of hatred today." So this heat is there for a definite purpose and a well-defined aim. The miserable condition of today's human kind and its liberation from all cramping influences is the one theme, one emotion, one sentiment, one pre-occupation of his poetry and its expression is sought to be achieved through very powerful, striking, astounding images. They are reminiscent of Kalidasa's imagery in *Kumarasambhava*. The cry of the baby in the womb of the future is the English rendering of his poem *Bhavishyachya Garbhantlya Balachen Roodana*. The poet avers in this poem that powerful people's power is generated by the humanity which is living a life of humiliation, slavery, nay worse than that of the worms that are heedlessly crushed, and he shouts 'Victory to Life'. *Suryayuga* and *Gambheera Zadata Gaganadundubhee* are also such powerful poems having gigantic, magnificent images. The poet even while writing personal poetry also slips into collective emotions and declares "I am a traveller of all time. I hear a call from somewhere and I cannot but respond to it. Once I join the crowd and the fray I shall not be separate from it and then will I get the invitation from the hot dust of the distant, far-away highways." This distant call has a strange fascination for the poet is a constant feature of his poetry that could never be dissociated with it.

After meeting *Navi Malvat* and its thrilling expression and import Vinda Karandikar's *Swedaganga* fails to make a worth while impact. Some of his ungrammatical distortions of simple words are not quite happy. Some of his skits like *Hemagarbha*, *Itihasachen Avajad Ozen*, *Asenchha Jaga Hen*, *Pahila Shikshak*, *Vakeel*, *Mastar* and *Vijaya* are cleverly sarcastic and astutely ironical but they are no more than epigrams and could hardly be described as poems or poetic compositions. *Avahana*, *Vijavee*, *Bharata Utha Utha Tayar Ho*, *Sanjivani Mantra* are patriotic poems which do have inspirational content, but the appeal is rather vague and ordinary. Children's poems like *Narada* and *Baool-bowa* make for variety in the collection but after reading all of them one fails to have the experience of a mature and distinctive poet's company. The patriotic songs are conventional. *Mazi Baag*, *Toon Gates Tevahan* bears the impress of Ravi Kirana Mandal. Similar is the case of *Tayaree* and *Nindakas*. While reading full-blooded and imaginative poem like *Swedaganga* one inevitably hears the echoes of Keshavasuta's *Tulari*. But there

are some poems in this collection which establish the poet's separate identity and independent personality. *Sakshatkar*, *Majoor* and *Kirtan* are those poems. *Kirtan* is enough to establish the poet's power to describe anything realistically and ironically. *Majoor* is convincing while presenting the worker's poverty and his consequent pathetic extermination. *Sakshatkar* is perhaps the best of the whole lot. The poet finds incarnate Goddess Labour in the form of a Vaddar woman who goes about selling grinding stones and crushing stones in the scorching heat of the Sun. Terrifying reality has been described with perfection. The poem on the murder of Gandhiji, *Kay Kelens Hen* is also full of feeling, touching and lively. Vinda Karandikar has been at it even now and his poems could be read in periodicals and Diwali specials from time to time.

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Mangesh Padgaonkar believes that today's poetry is that of the depressed, the fallen, the afflicted and the down trodden. But in his *Dharamntya*, there is little of the expression of this conviction. The ardent and keen feeling for them is apparent in some poems like *Jeevan-Jeevan*, *Ajan-Ajan*, *Ashroo* and *Maatee* but the consciousness and conviction behind them is rather shallow or superficial though such strong expressions may not be quite appropriate. He is undoubtedly much affected and sympathetic but it would seem he has still to realise the depth and the difficulty of the affliction. He seems to be more at home in singing to Nature than to get near social life in its starkness and darkness. He is particularly fond of the rains, the trickling water, the waterfalls. His description of the tempestuous winds is impressive and aggressive but while describing the scent of mother Earth after the first showers he is tender in expression with propriety. He addresses Usha as Bhagavati. At dawn he sees the dream of the Kanchana tree and in life he sees the thrill of nectar. He makes picturesque use of words in his descriptions, but sometimes it looks like only so much verbiage, because it is devoid of any meaning. It seems that he carries on Borkar's tradition. But while reading *Gypsy* one feels as if the poet has found his own special world of imagery. The rise and fall of emotion while describing Nature is to be experienced in *Gypsy* also. He appears to be very fond of grass, its blades, and blossom. He is a worshipper of beauty and an optimist, but his consciousness of it is vague and wordy. *Atan Ujadel* and *Ganen* are further testimony of it. While criticising some shallow and superficial tendencies in current social life he has written *Aho Jag Pudhen Gelen* and *Palwat*. These are enjoyable and provoke admiring smiles but they also mark the limits of the poet's thought world.

Just as devotion to Nature is Padgaonkar's constant emotion, Vasant Bapat's strong point is his clear and constant inclination to consider society's weal and woe. In a collection called *Bijlee* published in 1952, he has described his poetry as made of fire and with lightening as flowers in the hair and for ankles, it

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wears stars and for bangles precious stones. This raises the expectation that everything in his composition would be bright and brilliant but it is not likely to be fulfilled. But the fact remains that this poet has continually recorded his reactions to social and political events and happenings in the country in his poems. Particularly noteworthy are *Jhelamche Ashroo* which deals with the partition of the country; *Swatantrya*, *Kuthen Swatantrya* which bewails the fact that even after political independence, there is inequality everywhere; *Shatakunantat* composed on the theme of independence, that we gained after a hundred years; *Mahayana* singing the glory of the establishment of peace in Bengal by Mahatma Gandhi and *Gandhi-mandir* in which the poet points out how people swear by mere form and ritual and sacrifice the original principle. Some poems have come up out of Bapat's devotion to Gandhiji. They are *Amara Vihangama*, *Poornahuticha To Diwas*, *Chaloon De Jayanada* etc. Even while being so realistic and alive to daily happenings, Bapat's sensitivity has beauty and has remained unimpaired as could be seen from *Dakhkhanchi Rancee* and *Keval Saundarya*, *Keval Ananda*. Similarly, *Vadalavaryaparee*, *Phiralee Marjee*, *Nakalata Tumache Dole Valale*, *Tichee Hee Kahanee* and *Phakirachee Phiryad* are very expressive of beauty and love.

N. G. Joshi, Shankar Ramani, Suryakant Khandekar, Narayan Surve, Dileep Chitre, Aratec Prabhu, N. D. Mahanor, Manik Godghate, Vrinda Limaye, Anuradha Potadar, Padma Lokur, Prabha Ganorkar, Suresh Bhat, Narayan Pednekar, Lakshmi-kant Tamboli, Satish Kalsekar, Chandrakant Khot, Vasant Gurjar, Arun Kolhatkar and others are the 'new' poets to be classed with Manmohan, Muktibodh, Vasant Bapat and Vinda Karandikar. Among these Narayan Surve is remarkable because he writes about the rural scene and the working class scene. He has depth and density in his expression. There is also a spontaneous, satirical vein. So is N. D. Mahanor who writes about the green fields, the peasants working there and Nature and the biological world connected with it. Manik Godghate has grace. Anuradha Potadar writes about love experiences and Padma Lokur while doing so is verbose. Dileep Chitre and Aratec Prabhu write in words and style that is difficult to follow, like Vinda Karandikar and they appear to think that merit lies in being difficult to understand. Satish Kalsekar, Chandrakant Khot, Vasant Gurjar and Arun Kolhatkar are termed by senior poets as angry young poets who have no scruples in using what is considered obscene, outlandish and licentious.

A poet in his own right, but more well known for his literary criticism, Prof. R. S. Joag reviewed the most recent poetry in three lectures in 1965 in the Vaman Malhar Joshi Memorial Lectures under the auspices of the Mumbai Marathi Sahitya Sangha. In a very balanced, moderate, indeed judicial language

he felt obliged to remark that poetry and those who desire to appreciate its beauty find the gulf between them ever expanding because they fail to understand it. The words appear to have far too much, unknown, inexperienced, unexplained connotation. When this complaint is made, no sympathetic replies are given. They are not reasonable. Hardness to understand is an unavoidable characteristic of poetry, we are told. As a matter of fact it is not so very hard to follow, but there is too much outcry of that kind. Those who do not understand it are either unintelligent or hypocritical. It is the business of the poets only to write poetry as it comes to them. Those who want to appreciate it must qualify themselves for following it. If this attitude remains, poetry will be a matter for only those who write it. Prof. Joag then goes on to place before the literary public another great difficulty. It concerns those who have to teach poetry to students. Students and teachers whether in the schools or colleges cannot put away the selected poems of the ultra-modern poets like ordinary readers. They have to study and write about it if questions are asked about them, in the answer papers and pass examinations. It is not enough to tell the students that "a poem is to be enjoyed by yourself. It is not to be shared with others."

Prof. Joag has humbly acknowledged his incapacity to understand Aratee Prabhu and Dileep Chitre in one of his lectures and that should be a warning to all the new poets who have risen during the last twenty years and are growing. May be, they have yet to find themselves. But an attempt was recently made by one who may be called the leader of the new poets from Mardhekar to Kolhatkar to present in understandable English their general position as regards composition or creation of new poetry in Marathi. This leader is Dileep Chitre who compiled an anthology of these most modern of poets who have flourished between 1950 and 1965 and it was published in 1967 by Nirmala Sadanand Publishers in collaboration with the Centre for Indian writers at Poona. The general editor of this anthology of poetry and anthology of short story to come is Prabhakar Padhye. Dileep Chitre speaks of Mardhekar as "the most remarkable product of the cross-pollination between the deeper, larger, native tradition (of 700 years old) and contemporary world culture." He further says cross pollination bears strange fruits. Mardhekar wrote books on literary criticism and aesthetic theory which make references to contacts with various European works of art and literature. In his work we see a variety of influences. During his formative years as a writer, he was deeply influenced by Joyce and Elliot and these continued to be critical influences on his creative writing throughout his career until his untimely death in 1956.

According to Dileep Chitre influence of the surrealist and Russian futurists is discernible in the work of Sharatchandra Muktibodh from the early forties through the mid-fifties. A

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lot of Sadanand Rege's work seems to fall in line with the expressionist movement. These poets are original and far from imitative. But their work is linked with pan-literary trends. Chitre says there is a sense of uprooting or rootlessness abroad and it pervades scene in Marathi poetry too. The individual is dying out. He is reduced to the status of a mere number. In a world constantly exposed to subtle techniques of persuasion by advertising and political motivation which exploit every urge, every instinct, every conditioned reflex to build up value-judgements and to excite measured responses, poetry has too much competition from unscrupulous quarters. Socially, it has never faced such a crisis before and morally the poet's integrity was never threatened to such an extent.

Of Narayan Surve, Dileep Chitre says, he is a young communist poet, obviously politically committed who has a certain raw and fresh power. Like Muktibodh, however, he will eventually be forced to choose between moral and political commitment which he already tends to confuse. However, every ambitious poet will have to face the problem of commitment, of existential integrity.

This anthology of the most recent Marathi poetry cannot be called wholly representative. Yet it contains the creations of P. S. Rege, Manmohan, Mardhekar, Indira Sant, Vinda Karandikar, Vasant Bapat, Sadanand Rege, Aartee Prabhu, Arun Kolatkar, Dileep Chitre, P. B. Vader, Bandu Waze, Sudhir Kolatkar, Bhalchandra Nemade, Manohar Oak, Sharadkumar Mantri, Narayan Surve, Damodar Prabhu and Prakash Bandekar. Of course, they are translations in English from original Marathi and they should give a fairly correct idea of the originals.

*Mridangee* is a collection of poems by Dwarkanath Shevde and *Shekoti* by P. R. Patwardhan.

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There was a time when it seemed that the Marathi theatre was about to be extinct. That was when the cinema became a talkie. The celluloid film was no longer pictorial. It also had sound. Within two hours or in the case of Indian pictures, three hours, there was enough to amuse and in certain cases to educate a cinema-goer. There could be any number of shows which ran for weeks together, every thing being mechanical, machine-produced. For a while the decline of the Marathi stage was well in evidence, but soon, this state of things altered; for one thing because the plays that were being performed for five, six or seven hours were cut down to three and the technique of three-act plays also developed. Today, it seems that play-writing and play-staging is flourishing beyond expectations and the stage, both professional and amateur, is quite prosperous.

We are mainly considering the period from 1920 to 1970. During the first two decades of this period, some of the playwrights who had begun to write during the last decade of the last century also continued to write. Shripad Krishna Kolhatkar

wrote his last play in 1928; Khadilkar his last play in 1936; Varerkar continued to write till 1960, his last play perhaps being *Bhoomikanya Seeta*. Had Gadkari lived longer he too would certainly have continued to write as it was his resolve to write at least 18 plays and do at least half as much as Shakespeare did. Others like Aitre, Rangnekar, Joshi (Veer Vamanrao), Surwadkar and many others made their mark whose achievements we have to review.

Among these Varerkar takes the pride of place. He wrote his first play in 1908 and last in 1960. This gives a fair idea about his labours in the theatrical field as also of his talents and capacity to rise to the requirements of the occasion. He was a devoted servant of the stage. He is remembered for his socially progressive and propagandist bent of mind in all of his career as a playwright. Whenever any question agitated society, Varerkar considered it his duty to dramatise it. He considered that the theatre was a powerful and effective means for this purpose. This statement might be illustrated. In 1914, a girl called Snehalata immolated herself because her father was unable to pay down the dowry that was required for her marriage. All India was greatly agitated over this event and Varerkar wrote *Hach Mulacha Bap* and treated the question of dowry in this play. Taking inspiration from Swami Vivekananda's and Swami Ramatirtha's becoming *Sanyasis* and devoting themselves to religious reform and patriotic work and seeing that the late Gajanan Bhaskar Vaidya had started the Hindu Missionary Society to reclaim those who had strayed away from Hinduism and effect their reconversion, Varerkar wrote *Sanyashacha Sansar*. When as part of the triple boycott in the non-co-operation movement, lawyers were asked to give up practice in the British Law Courts because they promoted much unnecessary litigation, Varerkar made a lawyer the hero of his play *Satteche Gulam* and poured untold ridicule over the legal profession. About this time the movement for removal of untouchability was also started and Varerkar wrote *Turungachya Darant* to condemn the Hindu Society ridden over by castes and sub-castes and their evil effects. In order to bring to the fore the various disabilities of Hindu Women, he wrote *Papi Punya, Jagti Jyot, Sada Bandivan*, and *Samorasamor*. When the Congress started the prohibition campaign after accepting office in 1937 Varerkar's *Kordi Karamat* recorded its echoes. As soon as it became probable that Japan would invade India in the Second World War, Varerkar wrote *Singapurantoon* to register how Indians in Singapur foiled that Japanese project. After Noakhali he wrote *Apoorva Bangal* in 1953 to portray the adversities, afflictions and miseries of a Bengalee family.

Whatever was the current topic, Varerkar dramatised it. This has led to much variety in his plays in regard to subjects. Instances of this are besides those already referred to, *Karagrahan*, in which he registered popular reaction to the Entertainment Tax, *Swayamsevak*, in which he portrayed the helplessness of those who could not repay their debts; *Samsar* in which he pointed out

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the consequences of cotton speculation. Similarly in *Paratlyavar*, postwar reconstruction figures and the stand that tamasha players take in regard to spiritualism and materialism in *Dattatraya*. In *Dwarrecha Raja* he has depicted the conflict between Jarasandha and Shrikrishna in which the former takes foreign help from Kalayavana and is yet defeated. Here are echoes of international politics and Varerkar also tries to lay down through Shrikrishna's conduct that one who wants to educate people and work for their welfare must never hanker after office.

A notable feature common to all plays written by Varerkar is that he has a definitely progressive outlook. His earnestness for the depressed, suppressed and exploited, he wears on his sleeve as it were. He is anxious for their uplift and women, of course, form part of depressed humanity. Occasionally he also attacks the superstitions of rural folk in regard to ghosts and petty godlings. He makes all his heroines courageous, capable and brave, sometimes at the expense of their male compeers and then he slips into exaggeration and creates unrealistic characters and situations, although his original intention is to be realistic. Varerkar's heroines, often appear to be under the spell of intoxication. For instance, the heroine of his *Chala Ladharvar* is so brilliant and daring that an officer in the army in this play calls her 'Brigadier General'. In *Nawa Jamana*, Parvati, Lakshmi and Savitri are District and Sessions Judge, Police Superintendent and Magistrate respectively. So are the characters in *Jagati Jyot* who appear to despise all men, and three sisters even start a women's cotton association. Such is the mixture of realism and romance in some of his plays which becomes ludicrous. An instance in point which would be found convincing can be cited from *Hach Mulacha Bap*. It is a play that preaches against the extraction of dowry from a daughter's father. But when the hero of the play is made to steal a sum of Rs. 4,000 from his father's safe in order to oblige his fiancée's father, the play tends to become farcical. In *Sonyacha Kalas* Varerkar is out to portray the millowner—millworker conflict. In order to make it romantic, a millowner's son mixes among the work people as a common millhand *in cognito* and almost falls in love with the worker girl and ultimately his plan is to make all mills co-operative concerns. Such improprieties and improbabilities only defeat the purpose which the author wants to achieve. And all this from the pen of one who inveighed very much against the unreality and romanticism in the plays of former writers in imitation of Kalidasa and Shakespeare. He was a student of Ibsen, Shaw and Moliere and this gave him an insight into the condition of the stage, its limitations and imperfections and led him to suggest several improvements in presentation of plays to the theatrical companies and men like Bapurao Pendharkar tried to follow them. In Varerkar's personality love for art and propaganda were curiously combined. He selected effective plots, portrayed his characters ably and wrote such simple, homely and hearty prose that his dialogues became enjoyable. As an artist, he perhaps was at his best in *Sarāswat*. A social playwright is his principal stand.

He brought variety of subjects to the forefront in his plays, his writing is ever purposeful and he knew what particular effects in a play would appeal to the theatre-goers. He could amuse and educate, but his plays lack depth and seriousness which alone lend classicity to creative work. He has treated problems of great human and social interest, but some of them were necessarily of momentary or topical interest and failed to touch eternal human passions. He was ever true to his convictions as was evident from his last play *Bhoomikanya Seeta*. The heroine of the play would seem to be Urmila and not Seeta. She was separated from her husband Lakshman for fourteen years and even after his return he does not show the natural affection and love for her, being all the time weighed down by considerations of duty and devotion to Rama. Varerkar's sympathies are all with Urmila, the neglected, forsaken, unfortunate woman. Rabindranath Tagore also has treated this topic but it does not have the element of revolt that Urmila represents in *Bhoomikanya Seeta*. Varerkar's name will always be respectfully remembered in the history of the Marathi theatre both as a playwright and reformer of the stage technique. His attitude is that of a playful and accommodating reformer in regard to technique of producing plays. Only in *Saraswat*, he has been criticised as being autobiographical, because the hero of the play is an idealist author who does not care to please and amuse readers by cheap productions and the villain is, of course, the opposite of it. Varerkar lived on writing for most of his life and he knew from his own personal experience the woes of poverty that is almost inseparable from behaviour in keeping with one's principle and uncompromising idealism. He has faithfully portrayed them in *Saraswat*.

While Varerkar's plays flourished on the stage, there was a contemporary playwright who was also depicting scenes from social life but with quite an opposite object viz., with deriding and ridiculing social reform with vulgarity and travesty as his media in his plays. He did not begin playwriting in this way but his evolution and fame were in that direction. *Karnarjuna* and *Krishnavijaya* were his first mythological plays and in order to equip himself for writing them he closely studied Eknath, Vaman and Moropant. The Kirloskar Natak Mandali staged them too but they failed to click. When he turned to parody, travesty and vulgarity, he was a tremendous success. *Vinod* was his first social play. It was followed by *Karmanuk*, *Sthanik Swarajya* or *Municipality*, *Varhadcha Patil*, *Hasyataranga*, *Girni-vala*, *Sangit Punarjanma* *athva Savitri*, *Vasheekaran*, *Vishwava-chitrya*, *Paisach Paisa*, *Professor Shahane*, *Satvasaphalya*, *Ananda*, *Manoranjan*, *Premala Laphange*, *Namadhari Raje*, *Udhar-Usana-war*, *Boarding Romance* *Kinva Bhimatai*, *Morancha Nach*, *Raja Udar Zala*, etc. He revived the system of the initial introduction of a play by a scene of *Sutradhara* and *Natee* and through them the purpose of the particular play. The *Sutradhara* in his scene in *Sangit Professor Shahane* proclaims that the theatre was primarily meant for popular amusement; in his *Municipality*, the *Sutradhara* announces that the object of the play was to expose

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those hypocrites and selfish persons in society who were playing hoaxes upon and deceiving the people. The author held that theatre was both for popular entertainment and education but he did not believe in what was considered quality and classicality. He thought that for the ordinary theatre-goer what was required was ridicule, parody, travesty, running down of something or somebody and this he appeared to consider realism. Whatever that may be, his plays latterly came to be described as 'house-full' audiences whether in cities and towns or rural areas. In contrast to this M. N. Joshi, there was another playwright S. P. Joshi whose taste was cleaner and his writing of plays more skilful. *Vichitrareela*, was his first play, followed by *Mayecha Poot*, *Khadashtak* and *To ani Tee*. Of all these *Khadashtak* proved that most popular and written in 1927, it is still often staged by some dramatic troupes. In *Vichitrareela*, the author discusses the pros and cons of social reform. In *Mayecha Poot*, he attacks the custom of adoption and in *Khadashtak* the verbal quarrels between two families have been brought on the stage in clever and gripping dialogues. He shows urbanity of taste and expression in words while indulging in criticism of social usages, customs and practices but he had not been able to maintain this poise in *To ani Tee* while showing different aspects of love between man and woman.

There is yet another Joshi, known as Veer Vamanrao Joshi who has emphasised only heroism and valour in his plays, the love element taking quite a subsidiary place. He wrote only three plays *Rakshasee Mahatvakanksha*, *Ranadundubhi* and *Dharmasinhasana*. They are devoted to the object propounding some high principles of human conduct. His language mixed with telling Urdu words is vigorous and effective. In the first there is a conflict between loyalty and disloyalty, in the second arrant selfishness and patriotism and in the third the Divine Right of Kings and Democracy. These conflicts are painted with a severe almost heartless brush and judicial harshness. For stage effect, they are almost unparalleled. His brilliant, dazzling characterisation is the chief, almost the only attraction of his plays and not the melodious songs popularised by Kesharao Bhosale, Bapurao Pendharkar and Master Deenanath as some people hold. One does not expect much consistency or subtlety in plays like those of Vaman Gopal Joshi to give his full name to their popularity.

Vasudeo Vaman Bhole wrote only two plays both of which are purposeful and educative. *Arunodaya* was written in 1923 and *Saraladevi* in 1931. They have been written very skilfully and maintain a high level. In the first the principle expounded is that the contentment of the people is the real basis of the princely thrones. Sentiments of a momentary and eternal character reign supreme in this play. The other play *Saraladevi* deals with the question of unmarried mothers through a touching tale in which the character of the unmarried mother has been developed in a subtle and deft manner. All the same it is not propagandist in

tone but thought-provoking and so an artful piece of work. N. G. Kamatnoorkar prided in being a follower of Gadkari and wrote three plays *Shree*, *Sajjan* and *Streepurusha*. The first depicts the pathetic story of the life of Shreekanta and Shree who are ruined because of the husband's excessive addiction to horse-racing. This play bears a deep impression of Gadkari's *Prémasanyasa* and *Ekach Pyala*. In the second is portrayed the character of a man called Kailas who is a gentleman to all appearance but is really a villain. In the third which is a mythological, the story of Narada who once desired to become a female and became one by the boon of Shrikrishna, has been depicted. But the author has not succeeded in adapting the story to the stage. The impress of Gadkari on these three creations is to be felt chiefly in their imagery and alliteration.

Ganesh Krishnashastri Pathak has written a number of social and mythological plays. *Krantikaushalya*, *Pantanchi Soon*, *Mazi Jamin*, *Nananchi Maya*, *Vyahi-Vihini*, *Deccan Queen*, *Motarwala*, *Gharjavai* and *Sasurvas* are some of his social plays. *Swarga-samrajya*, *Shrikrishnadan*, *Balagopala*, *Swarasundari*, and *Ladki Lakshmi* are some of his mythologicals. Some of these are veritable farces. For instance, in *Pantanchi Soon*, Prabhakar, the hero with the help of Doctor Lingesh and his wife shows up to ridicule his own father who wants his daughter-in-law to live at her father's house because he has failed to pay half of the stipulated sum of dowry. But *Mazi Jamin* is serious depicting as it does the evil consequences of borrowing money from a moneylender against land as security. A heartless *savkar* lends Rs. 5000 to a farmer for sinking well but manages to have this money stolen from the farmer's house and then persecutes him in order to swallow his land. This author shows no art of a superior type anywhere but it is true that his plays did help to provide amusement to unlettered audiences in the villages.

Sadashiv Anant Shukla is a much better artist playwright. He follows Khadilkar fairly creditably in providing current social and political suggestions against the background of mythological stories that he has dramatised. *Swargavar Swari*, *Sadhwee Meerabai*, *Sukshakar* and *Satyagrahi* are Shukla's mythologicals. Suggestions of political import are to be found in almost every one of his plays. For example, in depicting the conflict of Pralhad and Hiranyakashyapu and showing the victory of Pralhad, he has suggested in *Swargavar Swari*, that Mahatma Gandhi would succeed in his non-violent war against the British Government. Pralhad was a *Satyagrahi* as Gandhiji had often written. Shukla, however, is not much of a success in respect of developing a plot or characters. The miracles in this play are altogether unreal for in a scene lions and tigers come to assault Pralhad, but immediately turn meek and begin to lick his feet like dogs. Similarly a big snake comes and spreads his hood over his head and Pralhad caresses the awful reptile. *Saubhagya Lakshmi* and *Lokasinhasana* are two more of Shukla's plays. The former is a domestic story in which a child-widow married

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to a young man is persecuted by her mother-in-law and brother-in-law. In the latter, the idea of people's rule has been preached but it is altogether an artificial performance. His six one-act plays *Char Chandanya viz., Janglya Bhil, Navalnagarchi Rajakanya, Veer Abhimanyu, Jayadrathavadha, Banala Bairagi Raja* and *Natak Natak* are good only for school boy performances.

Govind Sadashiv Tembe was an actor, a musician a litterateur and a playwright. He wrote three plays *Patawardhana, Tulasidas* and *Vatsalaharana*. In the first, a mythological, he has preached *Swadeshi* in the matter of cloth. But the idea being too outlandish to the story of stripping Draupadi naked in the court of the Kauravas, it has failed to click. Like several others, Tembe too could go nowhere near Khadilkar. Some of such failures are Anandrao Tekade who wrote *Mathura*, Bhimrao Koranne who wrote *Ahamkara* and N. C. Gadre who wrote *Krishna Karasthana*. But V. C. Bedekar's effort to propagate social problems through the medium of mythological tale is creditable. His *Brahmakumari* combines the story of Gautama and Ahilya and Tara and Brihaspati wherein he impressively deals with the question of those who have fallen through ignorance and for no fault of theirs. Tara a character in *Brahmakumari* asks Brihaspati, her husband while pleading for Ahilya, "Does forcible violation of a woman's chastity ever defile her? If a religious injunction tells a husband to break faith with his wife only because some one cheated that innocent woman by playing a fraud and a hoax on her, that injunction is not religious but irreligious and immoral, since both of them are pledged to remain loyal friends and companions for life by their marriage bond." The language of dialogues is also appropriate to the stature of the characters and the sentiments of love and compassion.

Another actor playwright who presented a social problem through a mythological was Vithal Hari Aundhkar. In his *Maharathi Karna* he has raised the question of unmarried motherhood with considerable skill. He has presented the mental agitation of Kunti's mind impressively, but Karna is too theatrical and the innate nobility of his character does not come out in his Karna. His *Bebandshahi* on the last days of Sambhaji however, was a considerable success on the stage. It often takes the hoods even now even though written in 1924. There have been several attempts to depict Sambhaji in plays and on the screen, the latest being Kanetkar's in *Raigadala Jevhan Jag Yele*. Perhaps the best of these was in *Rajasanyasa* by Gadkari, but unfortunately the author died before completing the play. Gadkari yet succeeded eminently in reproducing the atmosphere in which the Maratha people lived in those days, their feelings of loyalty and devotion to the main symbol of Maratha Raj and his high-minded idealism as a Ruler who was prohibited to enjoy. Aundhkar's portrayal looks this nobility in Sambhaji. Still it must be said to his credit that he is easily head and shoulders above. A. M. Pathare, Nathamadhav,

G. K. Bodas, K. B. Bhosale, Sonabai Kerkarin, Malti Tendulkar, V. N. Kothiwale and V. N. Shah who have all tried to present Sambhaji on the stage in their plays. *Agryahoon Sutka* is another of Aundhkar's historical play which was also a considerable success. Aundhkar, himself, an actor of much worth, owes much to Khadilkar and Gadkari, though he did not have the gift of genius that they had. On the stage, however, he was undoubtedly successful both as a playwright and as an actor.

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Still another playwright and actor was Yeshwant Narayan Tipnis. He wrote socials, historicals and mythologicals. *Matsyagandha*, *Radhemadhav*, *Jarasandha* and *Narad* are mythologicals. In the first the emotional conflict between Shantanu and Bhishma has been well portrayed. In the second the innocent and delicate love between Radha and Shrikrishna has been brought on the stage. *Jarasandha* was a scenic success. His historicals were *Chandragrahana*, *Shaha Shivaji*, *Shikka-Katyar*, *Shivajila Shaha* and *Dakhancha Diva*, all of which have Shivaji in the main role, but none of them have convincingly reproduced Shivaji. The author takes telling incidents from his life but he lacks the necessary skill in building up his plots. His socials are *Kamala*, *Rajarangan*, *Ashanirasha* and *Swastik Bank*. All these tend to be romantic and hyperbolic. In some of these there are echoes of the non-co-operation and *satyagraha* movements but they lack the power of realistic portrayal of social happenings.

V. G. Deshpande's historical tragedy *Umaji Naik* is an effective stage-play depicting the story of a noble, generous dacoit Umaji Naik in which the interplay of various human passions runs high. Umaji loved his sister dearly but found that she had betrayed him in the hands of his enemies when his pathetic outburst is very touching. The characterisation of Umaji, his wife Putala, sister Jija and Kaloji is superb. D. G. Sarolkar wrote a number of plays but all of them are mediocre and artificial. For his *Daryasarang* he had an arresting plot for dramatisation viz., the capture of Bassein by Chimaji Appa but he has not done justice either to the hero or the event and the language is in bad imitation of Gadkari in his *Rajasanyasa*. *Peshvyancha Peshwa* and *Parakramacha Paya* are also similarly spoilt. *Veer Saubhadra* and *Rajanacha Raja* are his mythologicals which are also disappointing. *Janata Janardana*, *Shubhamangal*, *Dehanta Prayashchitta*, *Samratacha Sood* and *Padvidhar* are his social plays but here too he is not very different from his other efforts nor does K. N. Asnodkar present different stuff in *Bhaktibhava*, *Hach Parinama*, *Navajeevan*, *Durangi Duniya* and *Agrahara*. In *Bhaktibhava* instead of meeting with the dominance of the devotion of Janabai and Namdeo, one sees a number of miracles and the other socials too present poor plots and pedestrian characterisation. G. R. Shirguppikar's *Gokulcha Chor* is worth mentioning because it was an attempt to arrest the onward march of the screen against the stage, honestly but mistakenly made. Some of the tricks of the talkie were introduced in the

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play by resort to black art, ghost scenes, cinema, radio, background music and microphone and it caught on for some time with rural audiences with the inherent attraction of Shrikrishna's child life pranks but it did not last long, nor was followed by other theatrical troupes anywhere.

Shantaram Gopal Gupte wrote from 1920 to 1940 a number of plays and had them staged. *Raktadhwaja*, *Hira Harapla*, *Ranaragini*, *Shiva Samrat*, *Savata Subha*, *Tantya Bhil* and *Dakkhancha Mohra* are his historical plays. He also wrote *Venunada* and *Sandhisangrama* which are mythological. As pieces of dramatic art they cannot be rated very high. Some of these are musicals too. *Hira Harapla* is around the capture of Kondana by Tanaji Malusare or factually by his brother Suryaji and *Savata Subha* is around the conflict between Shahu and Tarabai after Shahu was released from the Moghal captivity. In *Tantya Bhil* his effort to employ rural Marathi for rural characters and ungrammatical and incorrect Marathi for English officers have not helped to produce a realistic atmosphere. In his social play, *Seemantapuja*, Justice Sadanand's daughter Shalaka is shown to be setting at naught her father's desire and insisting on marrying her lover but here too there is not much of artistic presentation.

There were a number of mythologicals produced during 1920 and 1935 but, it is enough just to mention them. Lakshman-shastri Lele wrote *Vishvamangal* which retold the story of the marriage of Shankar and Parvati; S. G. Ghaisas wrote specially for students *Pralhad-Jayant*, *Jayadratha*, *Kansarivijaya*; G. V. Patwardhan and B. B. Mahabal wrote *Vanavihara*, i.e., *Ghosha-yatra*; S. S. Pargaonkar wrote *Vandemataram* or *Sadhwiprema* which is based on the fourth chapter of the *Shivaleelamrita*; M. V. Donde wrote *Bharatabhava* and *Vanavasanantar*; V. S. Gurjar wrote *Nandakumara* around the killing of Kansa by Krishna; D. K. Bhingarde wrote *Bhaktakaj*; N. B. Gandhi wrote *Ajamila* on the basis of the story in the sixth part of the *Bhagawata*; V. V. Vaidya wrote *Swarthatyaga* trying to solve the conundrum of Bharata staying at his maternal uncle's, away from Ayodhya when preparations for Ramachandra's Coronation as the King to be were in full swing; A. B. Altekar wrote *Sonyachi Dwarka* which dealt with the two stories simultaneously, viz., Sudama's love for Krishna and the defeat of Kalayavana; V. V. Hadap wrote *Devaki* dealing with Krishna's birth and echoing Gandhiji's politics; R. B. Kirtikar wrote *Satyavan-Savitri* and Y. G. Joshi wrote *Bhola Shankar* on the story of Chilaya in *Shivaleelamrita*; V. S. Desai wrote *Amritasiddhi* on Meerabai's story; V. G. Deshpande wrote *Tyagasamrat* on Buddha's early life; K. G. Alurkar attempted to deal with the question of untouchability by dramatising the story of Shabari; N. C. Gadre wrote *Krishna Karasthan* dealing with the story of the killing of Kansa; G. V. Gokhale wrote *Sairandhree* which has the same plot as of *Keechakavadha*; Shalom Aptekar wrote *Merapi*; B. K. Koranne wrote *Ahamkar* in which Vishwamitra is striving to be a

Brahmarshi ; V. V. Joshi wrote *Sanatkumar* ; A. K. Tekade wrote *Mathura* ; G. K. Nayak wrote *Kutla Karasthan* ; K. G. Paranjpe wrote *Panigrahana* on the story of the wedding of Tulasi ; V. G. Phatak wrote *Mathurecha Raja* ; N. R. Bamangaonkar wrote *Atmateja* ; S. N. Bedekar wrote *Panchali* ; B. H. Mhaisalkar wrote *Prajecha Raja* ; S. R. Vande wrote *Sanjeevana* which has the same plot as that of *Vidyaharana* ; V. N. Vad wrote *Shivaprasad* on the story of Seemantini in *Shivaleelamrita* ; B. G. Verne wrote *Keshabandhana* ; B. K. Subedar wrote *Pratidnyapurti* and K. M. Sonalkar wrote *Premayoga alias Ambaharana*.

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A number of plays have been written by Shridhar Krishna Oka also. In view of the fact that he was not a well-educated person, his work does great credit to him. He started with *Yajnyamandap* in 1936 and wrote his last play *Ranagarjana* in 1949. In between there were *Khuni Samrat*, *Parakrami Peshwa*, *Jinjihoon Sutka*, *Swatantryaveer*, *Chidlela Chhava*, *Samarazunzar* and *Samara-dhurandhara*. These are historicals. Only *Yajnyamandap* treats the story of the destruction of the *Yajnya* by Daksha Prajapati by Shankara, because his wife Parvati was insulted in the ceremony. Too many imaginary characters have swamped the mythological ones and the humorous scenes are vulgar or puerile. Similar is the tale of his historicals. Yet his plays were found handy by a number of amateur theatrical clubs who wanted some kind of cultural amusement through the theatre.

Krishnaji Lakshman Soman *alias* Kirat did the valuable work of translating the Sanskrit plays of Bhasa in Marathi such as *Dronasankopa*, *Kurubhanga* and *Ghoshayatra*. These plays have even forty to fifty characters and they cannot be easily produced on the stage but his credit is that he has dramatised a number of important events and incidents from the *Mahabharata*. Previously, he had also written *Don Rajpoot Kanya*, *Panhalgadcha Killedar*, *Panipatcha Durdaivi Mohra*, *Rajaram ani Tarau*, *Vijaynagaracha Rajamukut*, *William Tale*, *Rana Jagdev*, *Mazi Baheen* (based on James Shirley's *The Traitor*), *Sundar Madhao* and *Yakshapramad*. This would show what a profuse writer he was. All these were plays and he did not care whether they would ever be produced on the stage or not.

N. V. Kulkarni also is a playwright who has written much. *Parthapratijnya*, *Dav Jinkla* and *Kanhopatra* are his mythological plays. In the first the story of Arjuna's resolve to kill Jayadratha as a vindication of Abhimanyu's murder by a number of Kaurava soldiers is dramatised. In the second is the story of Shikhandi's self-immolation to save Draupadi's honour in spite of Bhishma's declaration to do away with the Pandavas and in the third *Kanhopatra's* laying down her life at the feet of Vithala are dramatised but without much of drama in the efforts. *Maisaheb*, *Kshamechi Kshama*, *Tikadchi Shobha*, *Mangalabhuvan* and *Navin Kalpana* are his social plays. Even from these plays it becomes evident that the author fails to concentrate attention on the central themes of his plays. He selects problems but does not



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properly develop or present them. He rather places them in settings of humour. His plays as his novels, have moralising effect which is conducive to domestic peace.

Vishwanath Gopal Shetye is a purposeful playwright. He wrote five plays between 1920 and 1940. They were *Lokashasana*, *Rakshabandhana*, *Jugari Jag*, *Ram-Rahim* and *Pandharapur*. Shetye makes his plots too complicated and puts in them unnatural incidents. In a play in which the author desires to stress the importance and power of democracy, viz., *Rakshabandhan*, a man is made to wear a woman's dress and a woman a man's. Dileep when he pretends to be Aravinda is not recognised by his beloved and the heroine leaps in the sea from a ship. Such scenes are introduced for effect. In *Ram Rahim*, Hindus and Muslims unite on the point of giving protection to the cow and for this purpose a real cow is brought on the stage a number of times. Rahim's conversion too is wholly unnatural. Similarly in *Lokashasana* it is sought to be laid down that for the all sided uplift of the nation social and political reform must go hand in hand. For this a very complicated and mystical plot has been employed. All these tricks however fail to click.

Some novelists tried their hand at playwriting but without much success. Among these Phadke and Khandekar are prominent. In his critical appreciation of Khandekar, Prof. M. K. Deshpande informs us that Khandekar wrote at least seven plays. They are *Ramaniratna*, *Rankachen Rajya*, *Swarajyachen Tat*, *Sheela-shodhan*, *Mohanmal*, *Shantidevata* and *Mrigalanchhan*. The first was written when Khandekar was barely sixteen and it was appreciated by Vasudeo Shastri Khare. But the only play that is now available is *Rankachen Rajya*. There is much criticism of municipal administration in this play. Also the character of Sahasrakar Maharaj in the form of Dinkar has been introduced to point out what a good ruler should be like. There is close imitation of Shripad Krishna Kolhatkar in this play, but Khandekar has not been able to make his mark as a playwright.

Phadke strove to be a playwright much more earnestly but he too failed to break much ground. He wrote five social plays *Yugantara*, *Sanjeevana*, *Totaya Natakakar*, *Kale-Gore* and *Janaki*. *Yugantara* presents the conflict between Nanasaheb and Ravikant who are out to inaugurate a new era, the former on the strength of his position, power and high birth and the latter on the strength of his intelligence, wisdom and earnestness for service of the people. This play bears the stamp of Gadkari's influence but the humorous fair of Pancham and Haribhatt is independently entertaining. In *Sanjeevana*, it has been sought to establish that the sentiment that is not prepared for sacrifice is desire and that which is ready to do so is love. This is a fair success in development of the plot. The conflict in the play is provided by Kanchanrao who is like a father to the heroine Sanjeevani who is in love with Mohan, a young person, but is infatuated with her but who ultimately sees sense, is transformed and Mohan and

Sanjeevani unite. *Totaya Natakakar* is a farce in which a worthless person poses as a literary and a learned man and is ultimately exposed. There is natural humour in the play created by strange situations. In *Kale-Gore*, the story does not lend itself to be humorously treated, but Phadke attempts to make it amusing and spoils it. Balu Kale and Shanta fall in love and their marriage is fixed but before it is solemnised, Balu Kale is urgently called to the war front and the marriage is postponed. Soon comes the news that he is killed in action. Shanta is distressed but soon gets over her grief and finds pleasure in the company of Raja Gore. Both were about to be married when comes the news that Balu Kale is alive and he is soon on the scene. What a situation for a dramatist to portray a psychological conflict. But Phadke leaves Shanta alone and makes Kale and Gore indulge in amorous gestures! Again in *Janaki* Phadke attempts to handle a very serious theme in that Janaki is a kidnapped woman during the partition days but returns unscathed to her village. Nobody believes her story and she is like fish out of water. But Phadke does not afford full scope for the development of her character nor treat the problem of such women with the seriousness and a sense of responsibility that they deserve. Phadke has not been able to treat any social question seriously in his plays.

N. D. Tamhankar is well known as the writer of *Daji* and *Usna Navra*, but he has quite a good number of plays and one act plays to his credit. He has written school-boy plays, plays for only women to perform and only for men to perform without having mixed characters. While serving as a common clerk in Ichalkaranji State he became fond of play-writing and producing plays. For producing well known writer's plays, their permission has to be previously taken and even some royalty to be paid. To get over this difficulty, Tamhankar thought of writing his own plays and made an admirable success. In 1919 he wrote his first play *Brahmarshi*. Later he gave up his clerical job and became an independent school master and in aid of his school produced and wrote a number of plays. *Vidyarjan*, *Gurudakshina*, *Mrityunjaya*, *Mitrabhava* and *Pitrubhakti* are some of his didactic efforts. Their names themselves are significant. After joining the Kirloskars, he wrote for the local workers, women and students. Of these *Usna Navra*, *Goda Gondhal*, *Nava Ranga*, *Pratapi Pant*, *Sakshatkar*, *Bachcha Navra* and *Daji Dhadpade*, have mixed characters while *Chatur Shanta*, *Navryala Vesan*, *Maichi Maya*, *Navya Junya*, *Bolghevdy*, *Amchya Amhi*, *Vidushee* and *Pahili Payari* are meant only for women to perform and therefore have no male characters. *Mangalagour*, *Shalesathi*, *Bahinbhau*, *Pari-toshik*, *Vidyamandirant* and *Prasad* are intended for school boys and school-girls.

*Usna Navra* is freely adapted from the play *Her step-Husband* by an American playwright, Larry E. Johnson. In the plot, Malati, the heroine, is forced to ask her real husband to pretend to be her cook and summon the services of a stranger, a friend of her friend to act as her husband during the stay of her grandfather

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at his place and all this to make a show of being wealthy and well-placed in life. *God Gondhal*, *Bachcha Navra* and *Navryala Vesan* are also similar adaptations. In order to assess the worth of his social plays, it is enough to learn a little about one or two of his plays. The story of *Maichi Maya* is that the wife of a Mamlatdar, Yaminibai is puffed up with pride in position and wealth and persecutes her step-girl for no reason but ultimately sees sense and comes round. In *Navya-Junya*, the conflict between Satyambai an old fashioned orthodox lady and Sadhana and Sulabha, two modern girls is portrayed and Saralabai brings about a compromise between them. In *Pahili Payri*, it is demonstrated that it is not possible to conduct educational institutions according to one's own principles if big donations from fitful wealthy men are accepted. So it could well be said that Tamhankar is opposed to extremism and eccentricity in anything. He stands for the golden mean in settling all conflicts and he is not out to solve any very difficult problems of principle and social conundrums but he generally stands for good, virtuous life in the way of Sammuel Smiles. His contribution to healthy playwriting is quite appreciable.

A number of plays were written between 1920 and 1935 on social questions and their trend generally was progressive. These included plays, one-act plays, farces and smaller plays. This literature is chiefly centred round plots and character development or treatment of problems did not figure prominently in them. The imagination and intelligence or in other words, the necessary dramatic skill is not noticeable. Widow marriage, inter-caste marriage, love-marriage without parental consent, the custom of dowry, anti-drink stand, anti-gambling stand, removal of untouchability, woes of step-children and orphans, married women's duties and requirements, need of divorce, etc., are the themes that have received attention in all these efforts but as for effective, impressive, arresting playwriting there was little. Although freedom and equality for women has been in general demand, the caution for not going too far is also given in most of them. It will be fair to try to enumerate the names of the plays and their authors in this behalf.

*Brāhmasambharama* by S. B. Parkar advocates widow-marriage; *Sanyasini Uttara* by K. D. Raut justifies inter-caste marriages; *Gandhi Topi* by S. N. Tadpatrikar paints the picture of a young man who sacrificed his all in the non-co-operation movement; *Madirecha Ekach Ghot* by Mohamad Ismail Bhaldar draws attention to the evil effects of drink; *Dishabhool* by G. M. Devasthali points to the inhumanity involved in persecuting step-children; *Swarthasanyas* by D. Atmaram is in blind imitation of Gadkari's style and presents the usual love triangle; *Garwaharan* by V. A. Jayakar and V. K. Joshi's *Bandhuprema* as also G. G. Deo's *Premvijaya* have their themes implicit in their very names; A. T. Kamat's *Vivaha-rahasya* does not bring to notice by new secret; *Stree Samrajya* by V. N. Agate humorously shows how pitiable the condition of men becomes under women's rule; A. M. Pathare

wrote *Radharadhana* around the love between Radha and Krishna ; *Panvratyachi Kasoti* by S. R. Inamdar portrays the dangers and difficulties that Sayaji and Sushila had to face after their marriage ; *Amche Dost* by R. P. Jamble has for its theme the conduct of disloyal friends ; *Matripadi* by B. N. Pande deals with the non-co-operation movement ; *Punaragaman* is also by B. N. Pande who brings back to life Lokamanya Tilak ; Mrs. Kshambai Rau wrote *Keval Dhyeyasathi* and V. V. Hadap wrote *Lokasevecha Onama* for a mela troupe ; *Banavat Sahee* written by S. V. Gore portrays the life of an unfortunate woman who forged her husband's signature in order to meet the expenses of his illness but incurs his displeasure ; V. L. Barve wrote *Lagna-mandap* which is a humorous play which depicts a hero who believes in marriage being based on previous love, proud Chitrangi and Kalyani, debaucherous Vihari and Kangalrao who remain unmarried because of foolishness and the inter-relations of all these ; *Vakilanchi Vakili* exposes the ways of practising lawyers and is written by S. L. Mankikar ; *Shantiswaroop* by D. G. Borgaonkar emphasises the need of giving more importance to family interest than to individual interest while entering into wedlock ; *Lalatalekh* by B. G. Kadam describes the afflictions of innocent dependants when unscrupulous persons become addicts to drink or gambling or anything ; *Hundayacha Handa* by V. K. Subedar draws attention to the consequences of running into debt for meeting the demand of *hunda* ; *Matrisandesh* by G. A. Naravne draws attention to the influence of virtuous behaviour ; D. M. Deshpande wrote *Shrimant* ; S. V. Dhamankar wrote *Swarajyacha Sudin* in which the king of England and Emperor in India hand over a charter of Swaraj to the Indian leader, Hindaprasad and even gives in marriage his adopted daughter, Nobleheart to him ! R. S. Naik wrote *Pranayabandh* in which the hero and heroine win over their parents who are originally opposed to their marriage ; B. G. Pendharkar's *Kayadebhang* advocates *Pratiloma* marriages ; M. N. Rege's *Kumarikecha Prashna* deals with the problem of too grown up brides ; Roy Kinikar wrote *Mangalsutra* in which he shows how individual is conducive to successful match-making ; G. S. Nirgude wrote *Shetkarivijaya* in which praise is bestowed on the provider of food to humanity ; D. B. Ponde wrote *Swatantrayachi Zuluk* ; R. G. Shinde wrote *Satyanash* on evils of drink ; S. N. Sahasrabuddhe picked Gadkari's characters from *Premasanyas* but wrote it anew and differently ; S. N. Patange wrote *Saitani Satta* on gambling ; K. A. Godbole's theme in *Panchangi Jugar* is horse racing ; V. D. Sumantlal wrote *Doctor Kumari Shrimati* to advocate removal of untouchability ; D. S. Satam wrote *Sagra Sangit Nishachar* on cotton betting ; H. N. M. Vijaykar wrote *Raghunathsing ani Manorama* which extends over seven acts and 74 scenes ; N. R. Dole wrote *Patitoddhar* to advocate entry into temples for Harijans ; V. B. Ambekar wrote *Kutalkampu* and R. N. Kirtane wrote *Kulangar* ; Girijabai Kelkar wrote *Heech Muleechi Aee* to show how a woman differentiates between her daughter and daughter-in-law ; K. S. Trilokekar wrote *Mangalamahila* in which the wife of the editor of a newspaper brings round her husband by becoming up-to-date, when she finds

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that he is not attentive to her; V. R. Kulkarni wrote *Garib Mazoor*; V. G. Tamhankar wrote *Dampatyarahasya* in which the author seeks to teach married women to preserve and enhance their looks in order that their husbands should continue to love them; Malati Tendulkar wrote *Ardhangi* to stress the need of providing for divorce; A. C. Shedjale wrote *Banavatancha Bazar* whereby he sought to create sympathy for the untouchables; K. C. Bhakarey wrote *Khara Brahman* in which he argues that in view of the obligations of the untouchables on Hindu Society, they need to be called true Brahmans; P. G. Sahasrabudhe wrote *Satyache Vali* to bring to public notice how those who profess to be defenders of truth, behave as the murderers of truth in practice; J. M. Kulkarni wrote *Tarun Stree Purush*; S. V. Joag wrote *Amchi Jat* to draw attention to the real condition of the Patils; K. R. Shertukde wrote *Samaragarjana*; Shrikant wrote *Agrapoojcha Man* around removal of untouchability; P. S. Savant wrote *Andhala Karbhar* and *Majuranchya Samrajyant*; V. P. Karmarkar wrote *Sachitra Satta* on the benefits of palmistry; H. K. Manjrekar wrote *Ujjvala Dheya* to emphasise evils of drink; S. S. Pandit wrote *Samajik Seemollanghan* to expose the wayward behaviour of college youth; G. R. Anantwar wrote *Deshabhakta* to preach to students that they should attend to studies first than to service of the country. H. G. Ghodke wrote *Premacha Bazar* and V. P. Chitale wrote *Pahuna*; V. R. Tipnis wrote *Sawkar*; P. V. Rahalkar wrote *Nave Dole*; and N. K. Shirodkar wrote *Samanteel Jyot*.

All these plays are sub-standard but they help to indicate what themes were agitating the minds of writers. Another feature of this period from 1920 to 1935 is that farces and one-act plays, chiefly of an entertaining character were produced in plenty. But the one-act plays were popularised even a little before by Anant Hari Gadre. Before he turned to these he had written some full length plays also like *Swarajya Sundari* and *Murtimanti Saitan*. *Premadevata* was his first one-act play. Incidentally Varerkar's *Turungachya Darant* was also a small play. Gadre's *Premadevata* was followed by *Purna Swatantrya*, *Ghatasphota*, *Kumari 1931*, *Aee*, *Tarun Pidhi*, *Preetivivaha*, *Muleenche College*, *Puneri Joma* etc. All these have condemned excess of reform and a golden mean between tradition and transformation. In *Kumari 1931*, not only adult marriages, love marriages, widow marriages and even marriages of prostitutes have been advocated, but a girl who advocates 'no marriage at all' has been defeated in it. There is not much literary merit in all these efforts, but cheap entertainment is more than enough. But Gadre's school was kept up by M. V. Donde, S. V. Patange, V. L. Barve, N. D. Sarpotdar, N. R. Bamangaonkar, H. V. Desai, B. M. Dabhade, V. S. Vakil, N. D. Tamhankar, Daya Patwardhan, Anant Kanekar and V. R. Tipnis. B. N. Pande wrote *Var Pahije* in 1936 in which an old gentleman advertises for a suitable match for his daughter but disapproves all applicants and marries his daughter only to the one young man on whom he had set his heart. V. R. Tipnis

wrote *Grihadavata*; Bhalchandra wrote *Clubanchien Banda*, *Sasoo-bai*, *Shubhamangala*, *Bheemamaya*, *Tratikecha Avatara*, *Baykochen Bhoot*, *Sawairao*, *Babulbhat* and *Patidev*. Y. G. Joshi wrote one small play on a pair of young lovers who pretend to have been married and live as such at a friend's house called *Shreemukhant* and another *Bolka Cinema* around some cinema minded people without any means. All these are farcical productions. Compared to these, small plays were far more numerous. G. G. Potdar wrote *Deshaseva*, G. V. Gokhale wrote *Vidyarthi* in which the contrast between good and bad students was shown. In *College-Kumari* the same writer brought forth a too fashionable Kusum and a sensibly reformist Indu. S. N. Bende wrote *Bahee* whose heroine had real respect for a self-respecting and self-dependent youth and *Buva* in which a hypocritical saint has been portrayed. N. D. Sarpotdar wrote *Sambhavit* in which a courageous women exposed a gentleman rouge. K. G. Pandit wrote *Yogayoga* in which all the plots and plans of one Lakshmikanth to earn money were frustrated. V. L. Barve wrote *Manik M.A.* in which a young girl declines to marry a vicious but highly placed officer whom her father had selected and marries a good-natured and well-educated young man of her choice. H. V. Desai wrote *April Phool* in which Sudha exposed her husband and his friend who doubted the devotion of married women. N. R. Bamangaonkar wrote *Namdar A. S. S.* which shows how well educated but selfish people exploit the rich who are after office and titles. K. S. Thakarey wrote *Vidhinishedh* in which he exposes the tricks of educated but wicked men who try to inveigle child widows and forsaken women in their nets. S. Kashinath wrote *College Kanya* on fashion-loving girls. M. V. Donde wrote *Puri Phajiti* in which pretentious and proud rich are exposed. He also wrote *Shantakumari* to teach students the value of character and virtue. B. M. Dabhade wrote *Tyaga* to denounce the custom of Devadasis. S. Birje wrote *Tee Suddhan Asprishyach*; in which an orthodox man, Raosaheb Nishanath is converted to uphold removal of untouchability. Shripati S. Kale wrote on the same subject. B. R. Thakar wrote *Chorancha Bazar*, Vanita Ganesh Desai wrote *Premarahasya* and *Maharachi Por*. Yadav Mukund Pathak wrote *Kayadebhang*.

Although during 1920—1935, most of the plays centred round social subjects, there were a few which were plays of pure imagery. For instance V. S. Gurjar wrote *Rajalakshmi* in which he has drawn the conflict between two nations called Chandramandal and Nandavarta. The kings of these two fight for the possession of an image of Rajalakshmi. T. S. Karkhanis wrote *Rajachen Banda* in which the *Sardars* of Samrat Kumarsinha hatch a conspiracy to dethrone him, but they are frustrated by the help of his allies. C. N. Muzumdar wrote *Sadrishyachamatkar* in which a prince and a pauper born at the same time and having similarity of features exchange their places in life. The development of their strange experiences is the subject of this play. V. R. Chougule wrote *Saitani Sankranta* in which Raja Mansing who had made captive a number of women and had also ravished them, is

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exposed by his virtuous son and the women are restored to freedom. Y. N. Tipnis wrote *Kajuranyan* in which Raja Vikram who went about *cognito* and even faced being jailed is shown to be serving his subjects. K. N. Asnodkar wrote *Agrahar* in which Lantagouri, a mistress of Virendra Sinha becomes ambitious beyond limits, but is brought round by the waketul citizens of his principality. D. G. Sarolkar wrote *Samratacha Sood* in which the real heir to the throne of a kingdom foils the plans of a pretender with the help of his people and loyal followers. Veer Vamanrao Joshi's *Kakshasi Mahatvakanksha*, *Kanadunduvni* and *Dharmasinnasan* must also be mentioned here once again as belonging to this class of purely imaginary plays.

N. S. Phadke and N. D. Tambhankar, and their adaptations of plays from other languages have already been mentioned. But there were more of this kind during 1920—1935. V. D. Deshpande translated *Avimaraka* by Bhasa in 1926. Shivram Govind have wrote in 1924 *Muktadhara* which is a translation of a play by Ravindranath Tagore. Govind Sadashiv Tembe's *Varavanchana* and *Gambheer Ghatana* are respectively translations of Sheridan's *Diuenna* and Oscar Wilde's *Importance of Being Earnest*. L. G. Sule also wrote *Lagnasohala*, basing it on Sheridan's *Diuenna*. V. G. Joshi wrote *Vagvilasa* basing it on Shakespeare's *Twelfth Night*. K. G. Pandit wrote *Vartavihar* on the basis of Sheridan's *School for Scandal*. *Madirapratap* by one 'Shetkari' is an adaptation from Leo Tolstoy's *First Diskiller*. Manorama Lele wrote *Pranaya Prachiti* from *New Married Couple* by Byornson. A. V. Oke's *Bayka Kava* has for its central idea, borrowed from James Barry's *Alice, Sit by the Fire*. B. V. Varerkar's *Chandrashekhara* and *Samartha Bhikari* is an adaptation from Wilson Barret's *Sign of the Cross*. While adapting the originals to Marathi atmosphere, the writers have taken freedom as they liked and therefore they cannot be regarded as correct renderings of the originals. Besides those who have done this work are not among the best of Marathi writers of plays. This has led to their being rated as common place.

This hurried notice of dramatic literature that appeared in Marathi during 1920—1935 shows that barring the exceptions of a Varerkar, a Bedekar or a Bhole, there are few creations that could be said to add to the richness of literature or enhance its glory and would be remembered for generations as classical. However, in 1933, Shridhar Vinayak Vartak made a serious attempt of breaking new ground in theatrical technique by establishing the Natyamanwantar Ltd. He wrote three new plays *Andhalyanchi Shala*, *Lapandav* and *Takshashila*. The first of these is still remembered with esteem and respect even though it is an adaptation. Generally speaking Shakespeare dominated the Marathi theatre in dramatic technique till 1930. But Vartak followed the technique of Ibsen. *Andhalyanchi Shala* is an adaptation from *Gauntlet*, written by the Norwegian author Byornson. Prof. R. K. Lagu who has written a preface to this book says that the author has only borrowed the subject; otherwise his treatment of it is his own. Ibsen brought realism in theatrical

technique. It was followed in *Gauntlet* as well as in *Andharyanchi Shata*. He chose social subjects such as ordinary people would consider as their own. He dropped ornamentation in language monologues, mysticism and too many characters. He developed characters through their dialogues and actions. Vartak followed all this but he could not bring Ibsen's militant progressivism. Men usually expect women to be untouched flowers before marriage, what is wrong if women expect the same of men? That is the question *Gauntlet* has treated as a challenge. Vartak has not done this either intentionally or unintentionally. There is no exposition of clear thought in *Andharyanchi Shata*, because that is not a characteristic of his literary stand. This becomes clearer from his *Lapandav*. In this play the hero Vinayak falls in love with Urmila, but finds that she is beyond his reach. Then he begins to love Usha and a few years later he comes to know that Urmila loves him very dearly. So for some time he decides to marry none, but in this predicament, his father suggests that he should marry both the girls. Thus he has spoilt a fine psychological situation by turning to humour and making it a farce replete with vulgarity. His third play *Takshashila* is an adaptation from Ibsen's *Hoermodene Paa Helgeland*. That Vartak should choose this romantic play of Ibsen and none of his plays preaching social revolutionary philosophy is a testimony to Vartak's tastes and inclinations. It is a story of a proud woman's deception and broken love.

K. K. Date and T. S. Karkhanis who joined Vartak to inaugurate Natyamanvantar deserve as much credit for this new era in Marathi theatre as much as Vartak; similarly to K. Narayan Kale, Keshavrao Bhole, Parshwanath Altekar, the actors and Jyotsna Bhole, Padma Vartak and Sudha Apte, the actresses. That respectable women came on the stage to play roles was a novelty introduced by Natyamanvantar. Also there was very moderate music whether background or vocal.

Although the Natyamanvantar Ltd. made a new departure in the Marathi theatrical world, it was shortlived. But a new star was on the horizon and he dominated the Marathi stage till his death. His career as a playwright started, contemporaneously with Natyamanvantar in 1933. He was no other than Pralhad Keshao Atre. As the Principal of the Camp Education Society's High School, Atre had attempted quite successfully some plays suitable for students on occasions like the annual social gathering. They were *Pralhad*, *Gurudakshina* and *Veeravachan*. Even then he showed his special capacity of making people laugh by crisp and witty dialogues. But they scarcely held the promise of saving the Marathi stage from the moribund condition into which it was slipping. His first debut was *Sashtanga Namaskar*. Roughly speaking he writes both humorous and serious plays, but his forte lies in humour which arises out of exaggeration and parody and irony and sarcasm. The last two, however, are not bitter and biting. *Sashtanga Namaskar*, *Bhramacha Bhopla* (1935), *Lagnachi Bedi* (1936), *Vande Bharatam* (1937), *Paracha Kavla* (1938), *Mee*

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*Ubha Ahe* (1939), *Panigrahana* (1946) and *Kavadichumbak* (1957) are his predominantly humorous plays. *Buva Tithen Baya*, *Moruchi Mavshi* and the unpublished *Mochiram Mogre* are his latest humorous plays. *Charabaher*, *Udyancha Sansar* and *Jag Kay Mhanel* are some of his serious plays. *Mee Mantri Zaton* must also be classed among the humorous ones, but *To Atec Navhech* must be classed with the serious ones. Similarly *Dr. Lagu* also is a serious one. Both of these are highly purposeful.

In *Sashtanga Namaskar*, there are characters who are mad after something such as their enthusiasm for their pet hobbies. Atre presents them hyperbolically and shows how excess even of a good thing is harmful and ridiculous. Rao Bahadur Sheshadri thinks that the exercise of *Namaskars* is a panacea for all ills and evils. His son Siddheshwar is mad after astrological forecasts and the poet Bhadrayu is mad after poetry. The portraits of all these characters have become highly entertaining. Atre said in his preface that he did not write this play with the idea of discussing some high principle or placing before the public any very great social grievance; his only object was to amuse the audiences and help them laugh to wash away their blues. Yet in effect his purpose to hold up to ridicule some fads is obvious. In *Bhramacha Bhopla* there is any number of improbable but humorous situations as also confusion caused by change of their usual apparel by the *dramatis personae*. It has been said by critics that this is an interpretation of a farce by the French playwright Moliere and Atre himself has admitted that he has followed this author in constructing this drama and Chandiram in *Bhramacha Bhopla* is copied from a character of Moliere. Clever dialogues of the 'tit for tat' variety add a good deal to the entertaining power of this play. Atre said that he generously parodied the frailties and foibles common to human nature. *Lagnachi Bedi*, however, has, on Atre's own admission, a purpose. The simple but precious philosophy of this play is that women should for ever remain attractive for their husbands and the bond of matrimony is an unavoidable and necessary institution for social weal. This has been preached, further, by a cinema actress around whom some young men hang in a foolish manner but who wisely brings round all others. To all appearances, it is humorous and witty but because of the exposure of some prominent weaknesses of the marriage as in practice, it becomes didactic in effect. Although Avadhoot bewails his lot for not being able to find a bride and Gokarna is all plaintive in spite of his five marriages, they leave a serious moral on the audience. What is somewhat unusual is that this moral has been drawn by an actress and therefore it has become far more impressive than it would otherwise have been. His next play *Vande Bharatam* is an attempt at writing on the background of the political situation in 1937, when the Indian National Congress decided to accept office in the Provinces and in Bombay the first Kher Ministry was formed. Atre has parodied a number of prominent men of the day and out of their differences in outlook humour has arisen. The need of removal of untouchability and abolition of caste has

also been stressed in it. In his next play *Paracha Kavla*, he has abandoned this pose of political criticism. In his preface to this play he says that he has tried to depict his own experience, that when a man makes a name, several of his friends become jealous and turn to cast aspersions on his fame. But he again turned to politics in *Mee Ubha Ahe* in which he has tried to lay down that elections must conform to party principles and candidates chosen accordingly; they must not care more for personalities. In *Panagrahana* he has very amusingly treated the eternal conundrum: Love or Money? *Kavadichumbak* is again a humorous play based on Moliere's *La Var*. Recently *Moruchi Maushi*, *Buva Tithen Baya*, *Mee Mantri Zalon* and *Brahmachari* based on a screen script of that film were staged and they drew full houses, but all of them were not only parodies but burlesques, mockeries and grotesque imitations.

In *Gharabahr*, *Jag Kay Mhanel* and *Udyancha Sansar*, Atre has shown how in present day Hindu Society, the woman is suppressed and strangled. In *Gharabahr*, Nirmala the heroine has to leave her house because her brother-in-law and father-in-law persecute her heartlessly and also attempt to deprive her of her modesty and her husband helplessly looks on; in *Udyancha Sansar*, Karuna gets disgusted with the miserable life she has to live because of the self-centred and sensual behaviour of her husband Vishram and at last commits suicide and in *Jag Kay Mhanel*, the heroine Ulka roundly rebels against her husband who is hundred times more oppressive than Capitalism. In his introduction to this play, Atre says, "I began to portray the picture of the awakened Hindu woman who was out to win economic freedom in *Gharabahr*, but I did it in a hesitant mood; I took up courage in both hands and made it more appealing in *Udyancha Sansar*, but I was not satisfied. So many years later, I decided to complete it after my heart in *Jag Kay Mhanel*?"

Now, while taking up social problems, one has to be very cautious and keep strictly to realism. According to several estimable critics Atre has failed to do so. Prof. Banhatti says, "Although *Gharabahr* and *Udyancha Sansar* have a social problem predominantly treated they cannot be described as realistic plays. In humorous, ironical and parody plays, improbability and exaggeration are not only tolerable but also perhaps quite necessary, but in serious, social problem plays, unreal and improbable situations have no place." Similar criticism is made by Profs. S. K. Kshirasagar and M. K. Deshpande. Prof. Kshirasagar writes, "It is perfectly human and natural that Nirmala returns home for the sake of her dear child and effective from the stand point of the play but since this vital, soft bond is nowhere mentioned at all, the audience is not ready to appreciate the bewildered state of Nirmala's mind as soon as Padmanabha mentions the child". Muktabai Lele has made similar comment. Unreality of the same sort is implicit in the presentation of the couple, Vishram and Karuna, but if once you are reconciled to that, the portrayal of Karuna is excellently developed. Similarly,

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a critic like Prof. Phadke finds Ulka in *Jag Kay Mhanel* as unnatural, unreal and her grievances imaginary. Whatever that may be and which ever the improvements that ought to be brought about by revision of the texts of these plays, the fact is beyond dispute that Atre was actuated by real sympathy and compassion for the womankind and wanted relief to be given to them while writing these plays.

Atre wrote *Ekach Pyala* in 1953 and his object was to bring to the fore the unpractical character of the law of prohibition. The stand that Atre has taken is: "On account of prohibition, the Government treasury lost crores of rupees. Taxes were imposed upon people to recover this loss, but these were unbearable. Much worse stuff, illegally distilled was consumed by the people on an enormous scale. Law and order were set at naught and it seemed as though democracy was going to collapse. This is all the effect of the extremist position taken by the Government in regard to consumption of alcohol. 'Too much drink may be bad but moderately taken, it is not harmful; on the other hand wholesome.'" It is avowedly a propaganda play and Atre has shown commendable restraint in the language used. All this reviewing of his plays makes one ask the question: what precisely is Atre's contribution in the history of the development of Marathi drama? For one thing, to a great extent, Atre succeeded in winning over the talkie audience back to the stage by his humorous and even farcical plays and Moliere's technique greatly came to his aid in this respect. Gadkari who was Atre's literary master had of course great influence on him, but Atre was by no means an imitator; he had his own independent intelligence which he brought to bear on his creations. He digested perfectly well the Gadkari literature and did not fail to drop the dross therein. In his own words Gadkari's literature was avidly read by him but it had not caused him indigestion. Atre was similarly influenced by Ibsen, the Norwegian playwright and Brio, the French playwright. These too taught him to use the sense of proportion and economy and perhaps saved him from being a carbon copy of Gadkari. Atre was among the most prominent of Marathi writers who borrowed Ibsen's technique and made it their own. Atre's language also has a natural ease and his expression is altogether effortless. Besides it is full of witticisms and epigrams which easily blind the listener or even reader to the illogical and inconsistent positions he often takes. That he was a great attraction is commonly acknowledged.

One of the representatives of the new spirit in Marathi dramatic field that began to pervade it by about 1935 was Anant Kanekar. Bhole's *Saraladevi* published in 1931, Vartak's *Andhalyanchi Shala* published in 1933, Atre's *Gharabahr* published in 1934 and Anant Kanekar's *Gharkul*, an adaptation from Ibsen's *Doll's House* are clear indications of this spirit. This took much longer for publication though written about this time. It was published in 1941. This adaptation fails to give an adequate idea of the original, which is quite strong and sharp. Kanekar's

plays are all adaptations. He wrote *Nishikantachi Navri* in 1938, *Phas*, *Patangachi Dori* in 1951 and *Jhunj* in 1954. *Nishikantachi Navri* is chiefly humorous, the humour arising out of situations. It is a free adaptation of Goldsmith's *She Stoops to Conquer*. It is an exposure of the hero Nishikant who was not ready even to look at his intended bride, because she was the daughter of an inn-keeper and his house was a hotel, but when the same Kunda went to him as the inn-keeper's niece, he was mad after her and thus he was exposed. It has also a subsidiary story in which Neelakantha, Nishikant's friend lures away his fiancée Maina. *Patangachi Dori* is a free adaptation of Sir James Barry's *What Every Woman Knows*. Kanekar has done well to portray Rajabhau as an ambitious and grateful young man, all indebted to Manu whose father helps him to complete his education and realise his aspirations. But Micky and her aunt Sharadakka ensnare him. All these characters have been deftly drawn but one is not persuaded to say that the adaptation has been as convincing as the original; *Phas* is another adaptation from W. O. Soinin's *Attention*. This is a three act play and has only two *dramatis personae* viz., Meera and Amrit. Meera is the daughter of a Deputy Superintendent of Police. She marries a young man from another caste against the wishes of her parents. He is a working class leader. When the curtain goes up for the first time Meera is waiting for Amrit to come. No sooner than he comes home the telephone rings and the news is a young man from another caste against the wishes of her father's but he had an evil eye on her. Meera has killed him but that is revealed at the end of the third act. Although there are only two characters, it is to the credit of the author that he succeeds in keeping the audience to their seats with expectant eyes. The original play faithfully ends the drama consistently with the character of Amrit and the alteration made by Kanekar is neither natural nor effective. Kanekar's *Jhunj* which is an adaptation of Galsworthy's *Strife* is perhaps the best of all his adaptations. As Kanekar presents it, there is a strike in the sugar factory that is owned and managed by one Babasaheb, a blue-blooded capitalist. The leader of the strikers is a fire-eating socialist his name being Jadhav. Every one of the *dramatis personae* are lively and life-like. Kanekar identified himself completely with the original and produced a creditable adaptation. *Strife* was previously translated by G. D. Abhyankar but it never gripped. Kanekar's presentation is gripping and moving.

Apropos of this question of adaptations, it has to be admitted that they are rather inconvenient and unsuitable performances whether for the playwright or the reader. Free translations or adaptations can never reproduce the original power and beauty and there is a necessary restriction on the creative ability of the writer. If classical works from other languages are to be brought in Marathi, literal translations would perhaps be better and more beneficial. Supposing, Gadkari's *Ekach Pyala* is adapted

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in English by some English enthusiast of Marathi drama and he substituted English names, English atmosphere and English customs, how much of the original would be retained in the adaptation? Supposing the atmosphere, manners and customs were kept unaltered and only names substituted, how consistent or defensible would it be? Literal translation with only an idiomatic bent would perhaps be best. Taking only the central idea or theme of a foreign play is of course, a different matter. Even in his one-act plays, Kanekar has attempted adaptations. In a collection of such one-act plays by him called *Dhoor ani iter ekankika*, *Dhoor*, *Sainpakini*, *Shivaji Shahaji Bhonsle*, *Paijar* and *Bandivalintil Doctor* are original but *Bandivalintil Mastarnee*, *Atmahatya* and *Sampa* are adaptations. Only *Dictator* is a translation. Inconsistencies of a great variety of human nature are very cleverly presented in these one-act plays. For example, in *Sainpakini* Dadasaheb Kankankar who does not allow his daughter to be friendly with so good and self respecting a young man as Raghu, is himself infatuated with a cook-woman in his house. In *Dhoor*, it is shown that rich people want to be famous and popular without doing anything and imaginative and intelligent middle class youths cannot do anything for want of money. Instead of expressing any intense emotions, Kanekar is better at exposing the contradictions in human life in a subtle and suggestive manner.

By about 1940, the Marathi theatre had almost broken down. Between 1933 and 1940, Natyamanvantar and Balamohan did a great deal to save it, but when Atre, the author of Balamohan himself turned to the screen for giving expression to his play-writing talent, and Natyamanvantar had collapsed, the Marathi theatre was barely alive. Most theatres had become talkies. At such a juncture, there arose a new playwright, director and producer who ably and vigorously kept Marathi theatre alive. He was Motiram Gajanan Rangnekar. He clearly saw that the Marathi theatre had to live by fighting the screen talkie and he devised a new cast as it were of new plays that would attract audiences. In a short while, he succeeded beyond his own expectation. He did not hesitate even to make use of the men and women who had made a name as screen stars. *Asheervad* was his first play in which he commissioned the services of Vishnupant Aundhkar, Chintamanrao Kolhatkar, Jyostna Bhole, Ashalata and others. He made particular note of the fact that a play was meant primarily for being witnessed and only secondarily, if at all for reading. As mere literature, drama was not very important. In his new technique he laid down that a play must not be of more than three hour's duration; that the dialogues must be tidy, attractive and crisp; language should be simple and easily understandable and production of plays was undoubtedly an art or a combination of arts, but it must also be a business that would at least pay its own way if not make profits.

Rangnekar himself mostly wrote plays for the Natyaniketan (Private) Limited, although occasionally he took plays of such authors as Dr. Warty, G. N. Dandekar and B. V. Varerkar. Till 1970 since 1941, he wrote *Asheervada* (1941), *Kulavadhu* (1942), *Nandanvan* (1942); *Kanyadan* (1943), *Alankar* (1944), *Mazen Ghar* (1945), *Vahini* (1945), *Ek Hota Mhatara* (1948), *Kone Eke Kaleen* (1950), *Maher* (1951), *Rambha* (1952), *Lilav* (1953), *Jayajaykar* (1954). His latest is *Alen Devajichya Mana* (1969). In between he produced *Radhamai* by Dandekar, *Ranicha Bag* by Warty and *Bhumikanya Seeta* by Varerkar. By way of change he even had *Vidyaharan* by Khadilkar staged under the auspices of the Natyaniketan. Rangnekar's intentions and professions were lofty as a literary artist and thoughtful playwright but his performance was not commensurate with them. In his preface to his most popular play *Kulavadhu* (third edition) he says: "In the present very keen struggle for life we must see on the stage such real liveliness as would go right to the heart of the spectator; we must have plays on the very vital social problems which affect life deeply and keenly but do not see on the surface; there must be such situation in our plays as would directly appeal to the heart of the spectator. The audience must feel that they are not merely entertaining themselves by witnessing a particular play but a photograph of their own life. There is nothing objectionable in this line of thought, but he has not succeeded in doing this in most of his plays except perhaps in *Vahini* and his latest *Alen Devajichya Mana*. *Kulavadhu* is often compared with Ibsen's *Doll's House* and *Bhanumati*, the heroine of the former with Nora, the heroine of the latter, but while the former is artificial and unconvincing, the latter is real and convincing. As a matter of fact, instead of sympathising with *Bhanumati*, the spectator feels compassion for *Devadatta* while witnessing *Kulavadhu*, whatever its entertaining value and commercial success may be. Rangnekar's *Kone Eke Kaleen* deals with the question of those Devadasis whom some men exploit but afterwards they are neglected was a great theme which should have expounded the problem of the liberation of woman. Instead Rangnekar's exploited Devadasi says "After all women are women, whether they are high born or low born" and thus reduces all women to the same status viz., semi-slavery and subjection to man. In *Nandanvan* is to be found the same failure to come to grips with a problem. Rangnekar seems to fight shy of a tragedy as a rule and spoils his problem plays. This may generally be said of his most plays and even one-act plays.

In his *Vahini*, however, Rangnekar has taken courage to portray even a fairly orthodox woman who is full of humanity, sensibility and courage to fight for what he considers is the right thing to do, defying all ideas about traditional family reputation etc. Her brilliant portrayal is both artistic and fascinatingly realistic. *Alen Devajichya Mana* is also in line with *Vahini*, the character of the headmistress who dedicates her life to a girl's

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school she has built up and expects the same rigorous discipline to be observed by her colleagues that she follows but ultimately sees sense and the physical and psychological needs of human beings. But that is too late and she is deprived of the married bliss that she was entitled to and more, her loyal suitor, because a motor accident topples her apple-cart. But it is an impressive play and is movingly presented. Rangnekar by temperament is a jester and an entertainer. While in journalism before taking interest in a professional way, he was a writer who specialised in providing amusement to the readers and helping them while away their blues. That attitude of mind never left him and even as a playwright he retained it on the whole.

Although Atre, Rangnekar, Vartak and Bhole started the Ibsenian era, so to speak, by about 1935, there were others who still carried on according to what may be called the Shakespearean or old Sanskrit technique. Indeed, it is not the technique that gives birth to great creations of art, but the genius of the creator. Technique, whichever, it may be, is only a hand-maid. It would be fair to note some of the representative playwrights who followed the technique of their choice and went on writing plays in keeping with their inspiration and capacity. G. K. Bodas is one such zealous artist. He wrote his first play *Wahava Re Vidwan* in 1933. It was an adaptation from Dwijendra Nath Roy and shows that even a learned fails and falls if he has not the necessary strength of character and moral courage. But he wrote many plays between 1940 and 1950. *Dharmaveer Sambhaji*, *Jhanshichi Rani*, *Veer Netaji*, *Bhagwa Jhenda*, *Marda Maratha*, *Poojya Gandhiji*, *Rana Pratap*, *Chhatrapati Chhava*, and *Aikepar* are some of his plays and as their names indicate, most of them are historical. He, however, lacks correct historical sense and the skill to develop gripping situations and therefore the creations are commonplace. Shivaji, for instance, in *Bhagwa Jhenda*, has been presented in such a way as to do him disservice. The metaphorical and ornate language employed is also unbecoming and the atmosphere of the period is not created at all. *Dharmaveer Sambhaji* tells the same story. M. A. Kamat is also a playwright of the same class. *Pratidnyakan*, *Tophechya Tondee*, *Bandachen Nishan*, *Thorancha Thor*, *Dharmantar*, *Chakanchee Phituri* and *Shakakartyacha Nyaya* are his historical plays. Kamat does not show any willingness or capacity to appreciate a historical figure or a situation and he also lacks of unity in writing plays. For instance, in *Tophechya Tondee* it is difficult to understand who the hero of the play is. Is he Baji or Shivaji or Netaji? Similarly the play *Bahirji Naik* could as well be named Shivaji or Nirmala. The plot of the play is that Bahirji plays the part of Shivaji's spy in a successful manner and helps him in this way to conquer Suvarnagad. But in the play itself more prominence is given to other imaginary characters than to Bahirji. Similarly in the play *Shakakartyacha Nyaya*, the theme is the frequent meetings between Sambhaji and Kamala and their love. But all

of a sudden, Shivaji usurps the prominence because he comes on the scene to punish Sambhaji for having betrayed Kamala. He cannot properly exploit even dramatic situations. For when Kamala throws herself in a well to kill herself, the audience or the readers fail to get thrilled. Kamat has attempted social and mythological plays also but the treatment is not very different even there. *Bahuklela Brahmachari*, *Pitaputrāyuddha* and *Vanavasee Seeta* are Kamat's mythological plays. The first is about the story of Narad who was first enamoured of married life and later became sick of it. But instead of giving prominence to Narad, Kamat has made the story of Pendya becoming sick of married life! Even in *Vanavasee Seeta*, Seeta is in the background and Lava and Kusha get all the lime light. It is natural to expect expression to the pent up feelings of Seeta and Rama, but this aspect is totally neglected. *Varapareeksha*, *Saitani Swartha* and *Hirvya Nota* are Kamat's social plays. Here too Kamat is as disappointing as in his other works. For example, taking Gadkari's Chanashyam as a model villain, the author has painted Vibhakara. The scene in which Prabha married Prabhakar in jail by clasping his hands, has been made by Kamat altogether insipid, though it was pregnant with so much drama.

G. K. Datar alias poet Jhenda has also shown enthusiasm in writing plays. About a score of his plays were staged but only half a dozen came out in book form. *Maharashtracha Raja*, *Maharashtracha Shiledar*, *Marathiyachi Mulgi* and *Kalyan Khajina* are some of his historicals. The writer has unbounded reverence for Shivaji but he cannot transform it in artistic creative writing. For this reason the drama in Shivaji declaring the daughter-in-law of the Muslim Subedar of Kalyan as his mother has been presented in a very insipid manner. In *Maharashtracha Shiledar*, Dipaji conspires against his brother and allows a Muslim invader in his house. The writer has attempted an allegory on politics in Maharashtra but his attempt is not convincing. There are no sharp, thrilling situations anywhere. *Premacha Sauda*, *Molkareen*, *Paishacha Chikhal* are his social plays. In the first it is shown that purchased love ultimately does not pay. In the last some evils of moneylending and extortionate usury are shown. In the second one Jayant employs a woman as a house maid and marries another and later marries the first also. It is some lame defence of taking a second wife by an educated person while the first is alive. There is no subtlety or delicacy in portrayal of characters and his humour is puerile.

L. K. Ayare is one more enthusiastic playwright. The choice of his themes easily shows that he is very zealous about portraying the life of the depressed and exploited by exposing the exploiters, but his presentation is far from artistic. *Mayecha Sansar*, *Firyad*, *Juloom*, *Mangala Divya*, *Vadil Mansen*, *Buddhibhed* and *Lakh Manos* are some of his plays. The exploitation of the peasantry by the moneylenders, family disputes on account

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of division of land and property are the themes of his plays. If one has an artistic eye, the character presentation is at once different and fascinating. For instance, in Ayare's *Lakh Manoo*s Babasaheb offers himself as security for Sudhir who is about to be jailed but who was always inimical to him. Similarly, Shidba in P. L. Deshpande's *Bhagyawan* acts as generously. But Shidba's generosity generates a spontaneous response in the reader's or the spectator's heart and Ayare's Babasaheb fails to do so. P. A. Velankar has written *Dhachama* around Narayanrao Peshwa's murder but he has done it without anywhere rousing feelings or emotions. On the other hand Khadilkar in *Bhaubandki* has so artfully portrayed the conflict between Raghunathrao and Anandibai and introduced Ramashastri as the hero of the play. The contrast is so obvious. Writers like Bodas, Kamat, Datar, Ayare and Velankar seem to think that if a story is told in the form of dialogues it becomes drama.

There are several others who wrote plays during this period ; though quantity is encouraging the quality of most of them is very disappointing. However they help to show what themes were engaging the mind of playwrights and how they have gone about the business. Some of them are G. V. Akolkar who wrote *Vadhaten Kshitij*, Madhukar Ashtikar who wrote *Jag Hen Majhen Ahe*, and *Kshananchi Soon* ; *Bhranta Jeevan* by Prema Kantak ; *Uddhar* by R. S. Kadam ; *Mhatarpanche Chale alias Navi Bayko* by R. B. Kadam ; *Balidan* by S. R. Kalvankar ; *Bhoomila Bhar* by Vimal Kale ; *Bharatiya Nari* by Gopinath Kulkarni. *Preyasee Keen Mata* by S. V. Kulkarni ; *Pahilen Paool* by H. G. Keskar ; *Dhyeyasatheen* by V. S. Girap ; *Kalandalela Kalas* by R. G. Gunda ; *Nandadeep* and *Madira* by Vimal Ghaisas ; *Maherghar* by P. B. Julekar ; *Maza Bharat* by D. V. Tendulkar ; *Maza Sabood* by R. B. Dighe ; *Kholi Pahije* and *Shreemant* by Vasant Dudvadkar ; *Sheela* by Indumati Deshmukh ; *Up-to-date* by P. M. Dikshit ; *Kangal Bharat* and *Krantiveer* by Desai Guruji ; *Pudhchen Paool* by V. G. Dharap ; *Vangnischaya* by D. V. Parchure ; *Shejari-Pajari* by K. P. Paranjape ; *Saitani Phansa* by M. M. Kothare ; *Pativrata* by G. T. Godbole ; *Jameendar* and *Kulkayada* by B. L. Patil ; *Nateecha Navara* and *Swargachee Vat* by L. S. Pilankar ; *Pahilya Gharin*, *Bandivan* and *Samajik Sansarnauka* by V. V. Potdar ; *Gharakude* by Kamala Prabhoo ; *Paschyattapa* by V. K. Phulambrikar ; *Parivartan* by S. J. Bapat ; *Nillee Phule* by V. R. Biwalkar ; *Kshama* by Datta Bodas ; *Mahervasheen* by D. P. Borvankar ; *Aghat* and *Ashrit* by M. D. Brahme ; *Majhi Gunanchi Por* by Krishnabai Mote ; *Mahatma Jyotiba Phule* and *Sampadak* by Shankarrao More ; *Raneecha Baag* by A. V. Warty ; *Stree* by H. V. Wadekar ; *Kalcecha Sansar* by R. V. Wayangankar ; *Navaloukik* by M. G. Shivalkar ; *Kahoon* by Umabai Sahasrabuddhe and *Lokarajya* by the same author and Sudha Sathe's *Ekach Ganth*. All this literature is from the post-freedom period and yet there is no trace whatever of the consciousness of our having become free—no widening of our horizons, no self-criticism or self-introspection or keenness for allround uplift,

But every one seems to be considering that freedom for cheap enjoyment, vulgar humour and obscene writings is alone there. The only plays that touch the event of freedom are here: *15th August* by Madhusudan Kalelkar (1950); *Ekoneesashen Sattechalis* by H. V. Desai (1948); *Swatantryasansar alias 15th August* by B. B. Patil (1949). M. M. Shinde who wrote *Guntagunt* in 1939, *Banavat Bayko* in 1940, *Grihalakshimi* in 1947 and *Bandakhori Kutmari* in 1949 also wrote *Andolan of Bechalis* in the same attractive way that he did the previous ones.

For a few years before India attained political freedom there was no dearth of what took the form of dramatic literature. The authors have often chosen good subjects and some dramatic situations but the total presentation is crude, unartistic, vulgar and so disappointing. Nagesh Joshi is one such writer who wrote *Phulpankharen*, *Vijay*, *Mailacha Dagad* and *Deomanoos*. The last was his popular play on the stage in which he has presented an elder brother who gives away his share of the paternal estate to his younger brother in a generous way. Yet he fails to establish himself as a generous man because his character is not built up and developed by a series of situations and too much scope has been given to amorous scenes between the younger brother and his bride. H. V. Desai is another playwright of this period. He seemed to think that he was going to bring about a revolution in Marathi theatre. In his preface to his *Ardhya Vatevar* he wrote that he had gone to the farthest limit of modern technique. In his *Jeevanasatheen* he has shown that for lack of sexual pleasure a man becomes insane and he believes that this idea is altogether new not only to Marathi drama but also to whole Marathi literature. He declares that his *Sansarasukha* which covers a story spread over 23 years of life is second to none! He felt that he could improve upon his *Jeevanasatheen*, but he declined to do so because he thought that it was unbecoming to rewrite a piece. While writing *Ardhya Vatevar*, the author said that he did not want to write in order that men's sides might burst with laughter. While writing about *Sansarsukha* he said that he was not disposed to give what people wanted. He wrote only what he chose to write. From these proud pronouncements one might think that he was some extraordinarily brilliant writer and a prodigy, but no one would get away with the idea if he read his stuff. His *Shahaneen Mansen* and *April Phool* are not a whit better. He is neither serious, nor humorous; he is only a megalomaniac.

Some of the dramatic essays at humorous plays in this period may also be mentioned. V. V. Karandikar wrote *Ingraji Ved* in which the humorous and hilarious situations that arise in a rich woman's house because her inordinate love for the English language have been portrayed. *Chhapil Sansar* by S. G. Sathe is based on the frustration of one Bhamini who relies on bookish knowledge for regulating her household. V. B. Kolte's *Sodchithi* is constructed to portray the confusion caused by the other meaning of the word; the first meaning is giving up of a wife or husband by either and the other meaning is a free pass for admission to a theatre.

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V. R. Humbarde wrote *Bigaricha Bail* in which a wife reduces her husband to a mere workman on the strength of her money and beauty. G. L. Apte's *Bagalbacha* and S. R. Bhide's *Lagnacha Gondhal*, *Pelyantil Vadal* by Baburao Gokhale, *Tarambal* and *Lageenghai* by V. V. Bokil, *Aare Baba Jahirat* by C. V. Joglekar are of the class. Shakuntala Paranjape's *Pangharlenleen Katadeen* is neither humorous nor pathetic. Its dialogues are clever but framework and characterisation are poor. There are some social plays which leave humour alone and tackle some social questions, but fail to handle them ably. P. M. Kamatkar, C. P. Kothari, D. A. Ghatge, S. V. Joag, G. B. Deshmukh, G. P. Parchure, N. R. Parchure, V. A. Pathare, N. B. Paithankar, D. M. Borgaonkar, A. S. Inamdar, D. G. Kulkarni, N. C. Gadre, B. K. Galgali, G. V. Gokhale, V. A. Jayakar, V. S. Pandit, V. R. Tipnis, P. G. Thosar, D. V. Tendulkar, G. S. Trilokekar, J. D. Dalvi, G. D. Datar, V. M. Dabhade, V. G. Deshmukh, K. S. Dhume, K. G. Pandit, D. V. Parab, S. N. Pethe, Kumudini Prabhavalkar, S. P. Barve, R. S. Barge, Dattoo Bandekar, Dhargavram Bapat, V. K. Bhawe, V. D. Manjekar, C. A. Mundale, Madhukar Rao, G. G. Limaye, Vasat Var-khedkar, V. N. Ketkar, Vasant Vaidya, D. N. Shikhare, T. K. Sarmalkar, R. V. Sarmalkar, Umabai Sahaśrabuddhe, P. T. Saha-srabuddhe, S. Rhidaya, Sudhir Sathe are some of these writers. The trend of taking a second wife while the first is alive, need of the spread of women's education, economically independent women, love marriages, selfish attempts of parents and guardians to arrange marriages of their wards with spouses not liked by them, need of the law of divorce, evils of gambling, need of the uplift of concubines are the subjects treated by these writers. In G. K. Bhat's *Grihadaha*, a quiet and patient teacher and his ambitious wife who wants to make a name in the films are portrayed and as if to introduce novelty in the story, it is the husband and not the wife who leaves the house with their child. Vyankatesh Vakil has made a young man hero in his play, *Janmache Sobti* who not only neglects his wife but actually awaits her death in order to catch a new unmarried girl in his net, but ultimately he decides in favour of loyalty to his wife and not getting ensnared by another woman. *Lalatalama*, *Dheyacha Dhyas*, *Naven Rajya*, *Kalakaustubha* and *Kaksha* are some more efforts which, it is enough, merely to mention.

Vitthal Narayan Kothiwale has written both social and historical plays. *Gramoddhara*, *Sonyacha Dhoor* and *Vidyalankara* are his social plays. Those who want to serve and improve the villages must get themselves thoroughly acquainted with the local conditions that is the theme of *Gramoddhara*. Learning can become an ornament to a man if only he uses it for public good, that is the theme of *Vidyalankara*. In *Sonyacha Dhoor* he draws attention to the waste of the income from Devasthan properties and shows that it can be utilised for removing unemployment. Thus he insists on taking up subjects that will conduce to public and social good. *Chhedlela Chhava* and *Jai Malhar* are his historical plays. The first is a biographical on Sambhaji. But there is little of art in all these plays. Too much stress on propaganda has spoilt them. N. B. Paradkar's *Gharandaj* is an impressive effort at artistic dramatic

presentation of the futility of false ideas about high birth and prestige pertaining to it. In P. B. Bhavé's *Vishakanya* there is an extraordinary modern woman who makes her husband dance attendance on her and tolerate her fitful behaviour but ultimately he leaves her out of sheer disappointment and frustration. Bhavé's language is intoxicating and intoxicated. P. S. Kolhatkar *Batmidar* and *Alka Talkies* are both humorous plays with clever dialogues. Sane Guruji did not hesitate to exploit this drama form of literature in order to propagate the Gandhian angle on life. *Aplen Ghar*, *Sonya Maruti*, *Mangalu Prabhat* and *Nila Pakshi* are some of his plays. The last is an adaptation from Maurice Maeterlinck's *Blue Bird*. That is a symbol for happiness for which man has been striving since human history began but has not got it. That is the theme of the original play and Sane Guruji has done his best to interpret it in his adaptation also. The late Prof. R. D. Karve also turned to play-writing for propagating his views on social weal. In his *Nyayacha Shodha* he has raised a number of questions. Who should undergo an operation, the husband or wife, when the wife is ill and it is not good for her health that she should conceive? Is it permissible for a woman to have several husbands? If the wife is unwell for a long period, should a husband behave like a celibate or seek sexual pleasure elsewhere? Such were the questions that tormented him. Anandibai Kirloskar's *Navya Vata* is a play that has no male character. This is a propaganda play and the author has drawn attention to the many shortcomings of our marriage customs by portraying Yamu's life in it. Malatibai Bedekar's *Paradh* is not propagandist but effective artistically in which she has pointed out what persecution, humiliation and insults await a forsaken woman in Hindu Society. The same could not, however, be said of Muktabai Dikshit's *Jugar*. The question of a man taking a second wife while the first is alive did not require any secrecy to shroud the birth of Usha in the play and yet the author introduced it in order to instil 'drama' in the play as she says.

It would be fair to enumerate historical, mythological and political plays which may not have been great creations of art, but which serve to show what moved men's hearts in those days. *Tejasvee Tara* by S. B. Chavan, *San Athrashen Sattavan* by V. R. Humbarde, *Mudrarakshasa* by N. V. Golivadekar, *Turungachi Yatra* by H. S. Nandvidkar, *Ajinkyatara* by Bhalji Pendharkar, *Vaghacha Vagh* by A. M. Padloskar, *Shivajicha Sinha* and *Sinhagad* by G. P. Parchure, *Marathyacha Mansabdar* by R. B. Shinde, *Sanvlya Tandel* by P. T. Kandalgankar, *Sutlela Sinha alias Agryahoon Sutka* by Govind swami, *Netaji Palkar* by V. S. Joshi, *Santaji Ghorpade* by R. S. Chavan, *Ranakankana* by Abasaheb Achrekar, *Phituricha Pash* and *Shivasandesh* by D. P. Borvankar, *Shambhuraje* by N. G. Kochrekar, *Jai Malhar* by V. N. Kothiwale, *Jai Maharashtra* by R. B. Gavde, *Khara Dharmatma* by S. V. Joag, *Javalicha Rana* by P. K. Joshi, *Veera Pratidnya* by N. L. More, *Kalyan Khajina* by B. G. Bhide, *Pahila Vijay alias Afzulvadha* by B. S. Tilak, *Soodachi Pratidnya* by B. N. Desai as also the plays by M. A. Kamat, G. K. Bodas, G. K. Datar and P. A. Palvankar which have been already noticed show prominently what reverence and esteem

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writers in Maharashtra have for Shivaji and Sambhaji but the dramatic tributes paid to them fail very short of the artistic and realistic representation that they deserved to be accorded. A stray work like *Ajinkyatara* shows marks of brilliance and appreciation. The mythologicals too are such as to be entitled to the same remark. *Parijata* by D. K. Bhingarde, *Sawadamana* by R. N. Kirtane, *Bhagwan Buddha* by Snehalata Pagar, *Sharmishtha* by M. K. Karkhanis, *Swairini* by T. S. Kharkhanis, *Shriyalcharitra* by R. N. Nene, *Bhakta Bhanudas* by V. A. Pathare, *Krishnakarasthan* by A. H. Khajgiwale, *Sateecha Jai alias Savitri* by V. A. Jayakar, *Seemantini alias Somwaravrata* by A. S. Inamdar, *Tuka Mhane Atan* by P. L. Deshpande, *Gurubhakticha Sakshatkar* by N. V. Narvekar, *Santa Tulsidas Goswami* by L. V. Paralkar, *Mathurecha Raja* by V. G. Phatak, *Saitani Pash* by S. G. Prabhu, *Pahila Kavi* by S. M. Bapat, as well as others by M. A. Kamat, K. S. Thakarey and S. A. Shukla which are already noticed show the fairly rich crop of mythologicals. The presentation naturally differs some what with every individual author and some have distinguished themselves by unexpected flights of imagination. For illustration, T. S. Karkhanis wrote *Swairini alias Kaliyugarambha* in which he has chosen to call Amba, *Swairini*. Was she really such? She was a Princess whose father had allowed her the freedom to choose her husband. She was in love with Shalva but Bhishma by sheer brute force kidnapped her, took her to Hastinapur and married her to his half brother Vichitravirya. She considered Bhishma's act as of pure oppression. She denounced the *Rakshasa* form of marriage which Bhishma employed for making her Vichitravirya's bride. Thus she fought for the freedom of womankind but the author presents her as wayward, *Swairini* and this by one who was an experienced actor, founder of the Maharashtra Natak Mandali and one who had the benefit of the company of such men as C. G. Bhanoo, S. M. Paranjpe and K. P. Khadilkar and among whose disciples is the veteran Keshavrao Date. Similarly S. G. Bapat's *Pahila Kavi* around the evolution of Valya Koli into Valmiki Muni is tasteless, unconvincing and an example of a great subject having been spoilt. Only in one scene his transformation has been mechanically shown. The sub-plot of Nilu and Kalu in love with Tara is wholly useless and an unnecessary appendage. P. L. Deshpande who made a great name as the author of *Tujhen Ahe Tujapashi* and *Amaldar* was not as successful in presenting Tukaram in *Tuka Mhane Atan* as the selfless saint and devotee of God. As for the political plays *Pandhara August* and *Ekoneesshen Bechalis* have already been noticed. *Udyanche Jag* by Madhusudan Kalelkar and *Ath Sal* by D. N. Shikhare are worth mentioning. N. B. Paradkar's *Bhoopali* on princely rulers who live in ease and luxury, neglecting their States may also be mentioned.

Some efforts at transplanting outlandish plays in the Marathi language may be mentioned. R. D. Karve wrote *Gurubaji* on the basis of Moliere's *Tartuff*. Y. G. Lele wrote *Lavanyamayee* basing it on *Leonarda* by Bjornstjerne Bjornson. R. G. Pradhan wrote *Vimaladevi* basing it on *Mona Vana* by Matterlink. *Kakanchi Shashi* by Mai Varerkar was based on K. M. Munshi's *Kakani*

*Shashi* in Gujarati. R. G. Tembe wrote *Athvaneechen Khandak* basing it on a German farce on forgetfulness. Shakuntala Paranjpe wrote two farces in Marathi called *Soyreek* and *Chadhaodh* basing them on *La Poudre Aux Yeux* and *Be Voyage de Monsieur Perech* on by a French litterateur. H. V. Desai wrote *Jalten Sharir* basing it on Ibsen's *Ghost*. M. K. Shinde's *Arthacha Anartha* and Madhao Manohar's *Ajobanchya Mutee* are based on *The Dear Departed*, a farce in English. Madhao Manohar's is easily superior. His skill was evident in adapting Caryl Chesset's *Mother* to *Aee* in which the original author's sentiments and thought provoking diction has been fairly well brought out. The adaptations by Atre and Kanekar have already been noticed. It appears that while choosing foreign works for adaptation Marathi writers are mainly attracted by farces. Original names and situations have been altered so as to make them look Marathi. But it is unfair to the original works and their authors. The best way, perhaps, would be to translate literally but idiomatically and add an introduction to explain the propriety of names, situations and local peculiarities.

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From 1950 to 1970, generally speaking, a number of new playwrights have come up who may be said to be keeping up the glorious and bright traditions of Marathi theatre. V. V. Shirwadkar, Vasant Kanetkar, Vidyadhar Gokhale, Bal Kolhatkar, Purushottam Darvehkar, Madhukar Todarmal, P. B. Bhavare are some of these names. All of them are in their prime and are producing plays which are being staged and are providing healthy amusement to urban audiences. Shirwadkar wrote *Doorche Dive* in 1946 and has continued to write to this day. He has adapted some foreign plays and written some original too. *Doorche Dive* has been based on Oscar Wilde's *Ideal Husband*. The main theme is to establish that ideas about ideals are like distant lights and they have to be admired only from a distance. Saudamini, the heroine of this play, expects that her husband Vishram should be an ideal husband, his conduct as a Minister of State should be spotlessly clean but he has to compromise between ideal behaviour and work-a-day world behaviour. She ultimately realises that this is inevitable. All characters in this play are quite well drawn. The author did not intend to borrow wholly from Oscar Wilde and this play could be looked at as an independent creation. The situations which the author has conceived have become quite effective. In his *Vaijayanti* which Shirwadkar has based on Maeterlinck's *Mona Vana*, emotional conflicts have been brilliantly presented. In some scenes Shirwadkar has admirably improved upon the original. His *Rajamukut* is an adaptation from Shakespeare's *Macbeth*. This is not as effective as the original.

But Shirwadkar provides enough evidence of his creative dramatic art in his original plays. *Dusra Peshwa* and *Kaunteya* are his plays written in 1950 and 1953, respectively. *Dusra Peshwa* is Bajirao I, who is naturally the main figure and hero of the play. All characters in the play, their dialogues and situations in the play work only in one direction *viz.*, establishing the greatness of

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Bajirao's personality. He has been portrayed quite very ably, All his emotions are faithfully represented : his affection for Mastani compassion for his wife Kashibai, esteem and respect for Chimaji, loyalty to Shahu, self-confidence and valour as well as the consciousness of his blemishes. Chimaji, Kashibai, Shahu, Pratinidhi and Mastani are also real and faithful. The scenes in which Bajirao and Mastani as also Bajirao and Chimaji figure are particularly well conceived. Previously Narayan Bapuji Kanitkar and A. B. Kolhatkar had written plays on the life of Bajirao and Mastani but Shirwadkar has obviously and admirably left them far behind. Shirwadkar's *Kaunteya* is around the story of Karna, who was really the first of the Pandavas but destiny did not allow him to take that place in life. It is chiefly a portrayal of the emotional conflicts of the estranged mother and son, Kunti and Karna. This subject has been tackled before by so great a literary figure as Shivrām Mahadeo Paranjpe in *Pahila Pandav* and also by Aundhkar in *Maharathi Karna* but Shirwadkar's presentation is not only realistic but also far more noble, magnanimous and striking. In 1962, he translated *Othello* by Shakespeare and in 1968 wrote *Yayati ani Devayani*. The last one shows once again his ability to portray with his imaginative and creative brush old characters in a striking, if human manner. He deprives them of their godliness and makes them realistic in a convincing manner. Shirwadkar's language and framework shows that he has digested both Khadilkar and Gadkari and without caring for the new Ibsenian technique he has produced good enough plays which have found honourable place on the stage. In his name two announcements were made at the end of 1969 ; that he would write a play on the life of *Jhansichi Rani* and another on *Natasamrat*. The former under the title of *Vij Mhanali Dharatila* has already been produced and staged.

Nana Joag is a playwright in whom progressive outlook on life and an artistic sense are fairly well-blended. He is quite realistic too. His plots are based on his observation of present day society's glaring defects. His three plays *Chitrashala*, *Sonyache Deo* and *Bharatee* are well-known. The hero of the first is an artist, a painter. He believed that vague emotional reaction to reality without knowing its secret was the soul of art, but a tremendous transformation came over him when his wife makes him understand, after a change in their circumstances that an artist is necessarily related to the people and that art and labour were like brother and sister. A lower middle class worker also contributes to this new conviction dawning upon the artist. He thinks that there is a spark of life in every human being ; it has only to be properly developed and opportunities for it have to be provided. Genuine art is strangled in the present capitalist order of society and genuine, living literature too is asphyxiated even if a middle class artist attempts to create it. This is the moral drawn in this play. After reading this play so great a thinker as Acharya Dharmadhikari said "The function of art and literature is to create energy and inspiration in the exploited and depressed to exterminate that social order which imposes individual ownership on produced commodities and this play carries out this task".

Just as the conviction is driven home after reading *Chitrashala* that art is strangled by heartless capitalism, *Sonyache Deo* proves that capitalist social order also compels an artist to forsake the truth and abandon humanity. The hero of this play is one Bhalerao who is an agent of such achievements. His only God is gold and that one value regulates his life. Bhausahab is a Gandhian capitalist who under the cloak of gentlemanliness accepts bribes helplessly and contributes to strengthen the side of the exploiters. Bhalerao roundly awakens Bhausahab to his historic role of dissuading the exploited from class war and thus strengthening the hands of the exploiters. This has been done through the medium of passionate and bitter words in the mouth of Bhalerao who foretells his own destruction like a prophet *i.e.*, the extermination of capitalism. The theme of his third play *Bharatee* is the same as that of the *Sharada* of Govind Ballal Deval *viz.*, unequal marriages. "The exposition of this problem of marriage between a young girl and an old man has been portrayed far more artistically, dramatically, in a more subtle manner and appeal to human psychology. This with all respect and esteem for the single original achievement in his own day". In the opinion of a critic who is quoted here the inhumanity and the reality of this marital atrocity has been more effectively and more convincingly exposed.

Small plays and one-act plays also continued to be written in this period by such writers as Daya Patwardhan, Nandu Khote, K. N. Dange, R. H. Dhage, K. K. Rahalkar, R. N. Harshe, S. A. Shukla, M. K. Shinde, Malati Joshi, N. C. Sahasrabuddhe and others. These were mostly about little troubles in the households of middle class families. For instance, *Premaveda*, *Bundgardenwar*, *Shreemanta Patichi Rani*, *Neela Nimkar*, *Gairsamaj*, *Premache Poorak*, *Lamblelen Lagna* and *Sat Pahunya* are illustrations of only love, whether accomplished, frustrated, prolonged or postponed. In *Vibhutipuja* by Nandu Khote he propounds that women choose only strong men if they have a choice in the matter. Some one-act plays by Shukla like *Zunkabhakar* are propagandist intended to assert the need of abolition of caste. A solitary example is that of N. C. Sahasrabuddhe's *Saswasuna*, where the theme and characterisation go well hand in hand.

Features broadcast by the radio usually contains plays of short duration, which are generally well-written and well-produced. Some of these are published also by the courtesy of the All India Radio. Among those collections of such stories published are of S. B. Talekar, Shamrao Oak, S. B. Shastri, L. N. Bhawe, R. J. Varde, S. S. Washikar. Shamrao Oak has particularly distinguished himself by his homely and attractive dialogues. B. V. Varerkar, M. G. Rangnekar, Anant Kanekar, Vyankatesh Vakil, Sarhidaya, M. M. Altekar, C. V. Joshi, Sundar Mankar, Kumudini Rangnekar, P. G. Lohokare and others also triumphantly followed. Similarly, a number of stories were written for the screen and those dialogues too must be regarded as dramatic literature and if published that would make good enough reading. This kind of literature is being produced in large quantity year by year. Plays for the theatre, for

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children have also come into vogue and in this branch too Sudha Karmarkar, Mai Varerkar and others have contributed much. The radio plays for children and the children's features in the weekly editions of daily newspapers have helped a great deal in this behalf.

From 1950 to 1970, a number of new playwrights have come to the forefront. Their plays are being staged from week to week chiefly in Bombay and often in such urban centres as Poona, Nagpur and Aurangabad. For the last ten years, the Government of Maharashtra has been encouraging dramatic talent in all its branches to develop by organising competitions of dramatic troupes in several centres of the State and ultimately holding a final competition of the chosen firsts and seconds from these centres in Bombay. This has given considerable encouragement to amateur troupes of players in various offices, estates, colonies, colleges and schools including women's clubs. Previously too and even now amateur troupes used to stage plays made popular by professional companies with considerable ability in the various temple festivals even in villages such as *Mahashivratri*, *Ramanavami*, *Hanuman Jayanti* and in the cities such as *Ganeshotsava* and *Sharadotsava*. Much of the talent thus trained later passed into the professional theatre. Among the working class centres too, staging plays and getting them suitably written has become pet hobby.

In such an encouraging setting came forward Vidyadhar Gokhale, a journalist who has made play-writing a secondary profession. *Panditraj Jagannath*, *Jay Jay Gouri Shankar*, *Mandaramala*, *Meghamalhara* are all musicals and have proved popular. *Chamkala Dhruvacha Tara* is his latest. While the first is around the biography of Jagannath Pandit who wrote *Gangalaharee*, the other three are mythologicals. He does not seem to have a flair for socials, like Vasant Kanetkar who evinces a versatility in play-writing. He distinguished himself by *Raigadala Jevhan Jag Yete* in which he delineated the conflict between Shivaji and Sambhaji in a human way and with a psychological approach. His attempt to read the minds of these two great Maratha heroes brought him much esteem and admiration. *Lekuren Udanda Jhaleen*, *Vedyachen Ghar Unhant*, *Ashrunchi Jhaleen Phulen* and *Raat Raanee* are his socials which attracted as crowded houses as *Raigadala Jevhan Jag Yete* though they were quite different from one another. *Ethen Oshalala Mrityu* was again a historical on Sambhaji's last days but it is not reported to have clicked nor his latest *Tuza Tun Vadhav Raja* which is around Shivaji's very early career, but very undramatically presented. *Mala Kahin Sangaychany* is his latest social which seems to have a message. Kanetkar is a promising playwright who has arrived but he must not be in a hurry to cash on the reputation he has made.

Madhusudan Kalelkar has come out with a series of plays which are being staged from week to week under the auspices of a number of players' troupes. *Divya Jaloon De Sari Raat*, *Padreen Padlen Pavitra Jhalen*, *Abola Jhaleesa Kan*, *Dilya Gharieen Tun Sukhee Raha*, *Aparadha Meecha Kela*, *Asavari*, *Hen Phoola Chandanachen*

are his social plays. His latest is *Ha Swarga Saata Pavalancha*. All these plays have been drawing good houses. Another quite popular playwright is Bal Kolhatkar. *Vahaton Hee Durvanchee Judee* is a story of a fondled child but effectively portrayed. *Lahanapana Dega Deva* and *Seemevaroon Parat Ja, Veglen Vaychen Mala* are another of his plays. Purushottam Darvhekar has also made a name both as a playwright and director. *Ghanashayma Nayaneen Ala, Varhadi Mansen, Katyara Kalajanta Ghusalee* and *Nayana Tuje Jadugara* are quite popular of his plays. S. N. Pendse's *Sambhusachya Chaleent* has been drawing good houses. *Saubhagya* by P. B. Bhavé has appealed greatly and his *Allauddin ani Padmini* has been announced. Achyut Barve wrote *Lakheche Manee* and made a good bid, but he has not followed it up by more plays. Atre's *Ashee Bayko Havi* and *Preetisangama* were staged during this period. *Umbarathyavareen Mapa Thevilen* and *Nirmalya Vahilen Charaneen* have clicked. Hirakanta Kalgutkar's *Kanya Hee Sasurvasheen Jaye* has proved to be very popular. Madhukar Todarmal's *Kalen Bet Lal Battee* and *Bhovara* are notable. *Streejanma Hee Tuzee Kahanee, Belbhandar* by Jaywant Walawalkar, *Swapnasajane* by Suresh Khare, *Swayamsiddha* by S. M. Ghaisas, *Guru Maharaj Guru* by C. T. Khanolkar, *Makdala Chadhalee Bhang* by Sarpotdar, *Ha Putra Manavacha* by Asha Bhende, *Maza Kuna Mhanun Mee* by Datta Keshav, *Akher Jamlen Buva* by V. V. Bokil, *Tansen* by Gopal Krishna Bhobe have made their appearance recently.

Besides these full-length, three-hour plays, there have appeared a number of farces like *Navryachi Kamal ani Baykochi Dhamal* by Sharad Kelkar, *Vichchha Mazi Puree Kara* by Vasant Sabnis and *Vichchha Mazee Puri Zalee, Rajahansachee Rambharanee*, etc., which are a compromise between drama and *tamasha* and have acquired a new name called *Lokanatya*. These are coming up in scores as also a number of new plays for the dramatic competitions organised under Government auspices. But among all of them, there are very few that could be described as class one plays. Yet many writers are at it and there is a new enthusiasm which has revived the Marathi theatre and it seems that this flourishing condition has come to stay.

By way of summing up the progress made by Marathi drama, the first thing that strikes an observer is that the Maratha people are genuine lovers of the theatrical art, music, both vocal and instrumental and histrionics. Therefore, in the midst and in spite of many difficulties and obstacles it has made progress. It has outlived all sharp and strong attacks. It is now showing confidence. Kirloskar, Deval, Khadilkar, Kolhatkar, Gadkari, Atre, Rangnekar, Varerkar, Aundhkar, Tipnis, Bedekar, Joag, Shirwadkar have all helped to keep the Marathi theatre alive by feeding the theatrical-companies with healthy rations. Among the latest such are Kanetkar, Gokhale, Darvhekar, Kalelkar and others. New experiments are made and new techniques adopted to invigorate the stage. Even musical plays have by no means disappeared, though social plays maintained mainly on the strength of dialogue appear to do-

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minate the theatre at present. Quantity has to be replaced by quality on a large scale. There is no attempt to try and test fresh talent. If one makes a name or is lucky enough to see his play becoming popular, only that playwright is in demand and his quality begins to deteriorate. This could be avoided by discerning organisers. Whatever that may be, it is obvious that playwrights and players' troupes have increased in number and have not always given rejectable production. That is a clear sign of healthy life. Under new impacts much more can legitimately be expected.

Books recording the experiences and observations of actors who made a great name in their days such as G. G. Bodas, Govindrao Tembe, Chintamanrao Kolhatkar have appeared and they make good reading as students. V. S. Desai who is a dramatic critic has written about actors, plays and their writers. Studies of individual playwrights such as Khadilkar and Gadkari and their literary art have also appeared and they are helpful to study the progress of the theatre as a whole.

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When one thinks of the Marathi essay, the thought of the quintet Chiploonkar-Agarkar-Paranjpe-Kelkar-Tilak is at once present before the mind's eye. There is no question that there have been quite many excellent and brilliant essay writers after them and their race has by no means ceased to exist. The ordinary Marathi reader thinks that after Paranjpe, Kelkar, Khadilkar and Kolhatkar, the Marathi essay has died its death. Why? Because they cannot think of any one who can go near them in that respect, whether this presumption is correct or not. It is incorrect because there have been Madkholkar, Shejwalkar, Mate, Sahasrabuddhe, D. K. Kelkar, D. B. Kalelkar, G. V. Kelkar, M. D. Altekar and others who have done good essaywriting in the same or similar tradition.

The fact is that the character of the essay has undergone much transformation after 1920 and it is still being altered imperceptibly or perceptibly till today. After 1920 several writers developed the essay as a vehicle of thought and ideas. Even then it is true that no essayist has excelled the quintuplet in point of ability, brilliance and effectiveness in their essays. It is necessary to go into the causes of this phenomenon. With the stabilisation of British rule in Maharashtra the first reaction of the people to it was that of amazement and surrender. But it did not last long. Self-introspection soon began. Comparison between our culture and that of the western culture began to be made. It was Agarkar who earnestly urged that we must maintain our original spirit and adopt the western outlook of benefiting by Science and Reason. About this time Mahadeo Shivram Gole expounded the secret of our traditional social ideas in a rich literary style. The ideas regarding offering resistance to the political and economic domination of the foreign power also became vocal. The point is that before 1920, the awakening among the people for about 50 years centred round patriotic ideas, adoption of new ideas in consonance with our old traditions and the movements that were to be started to make them serve social weal. This was something unparalleled. Chiploonkar, Kelkar

Agarkar, Tilak and Paranjpe were the inspirers, guides and protagonists of this new awakening. They were preachers above all. Essays was the medium of their effectual propaganda among the then literate people. Every one of them had their own organs in the form of publications and periodicals. The leading articles written by them were powerfully charged to mould the minds of people and win them over to the cause or causes that they preached; Rajwade and Savarkar did not run any journals but still their essays have proved as powerful and effective as the writings of the quintet. The writings of Agarkar and Tilak in their weeklies have found a permanent and classical place in literature. With them ended the powerful essay. Signs of it began to be shown in Kelkar's writings, though Khadilkar retained Tilak's power and brilliance. In Chiploolkar's writings there was both power and literary art. Education of the people and promotion of literary art stopped to go together after about 1920. Literary art later gained prominence in essay.

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Vaman Malhar Joshi led the way in this respect. Thinking, argument, meditation are his inseparable accidents. The search for truth is the urge behind and so he is inevitably logical. He never loses his balance. He is sympathetic to all opposite opinions, because he firmly holds that facts are sacred and comments (opinions) are free and acts according to it. He is interested in every branch of Science and Knowledge and has a happy sense of humour that is invariably intellectual. He loves the search of truth as dearly as he is aware of his shortcomings, because he holds that to recognise one's defects, faults and shortcomings is also search after truth. In order to be convinced about this position of Joshi it is enough to read his essays *Is knowledge nectar or poison? Ideal is my God* and *The quintessence of my experience*. His essays don't provide you with packets of thought or ideas; they rather provoke you to think for yourself. This is a necessary characteristic of his essays. And his style is well suited to this rare sort of expression. There is no effort at ornamentation or embellishment. It is necessarily meditative and makes you meditate and therefore he occupies a special place in Marathi Essay. The valuable addition that he has made by his collections of essays under the titles *Vicharavilasa*, *Vicharalaharee*, and *Vicharavihara* will never be forgotten.

Kakasaheb alias D. B. Kalelkar is one more senior and respectable of the essayists. His essays are full of meditation which is both poetic and philosophic. His eye for beauty is spotless and pure like his eye for Nature's varied and imposing aspects. His writing is necessarily and inseparably interwoven with the good of society and development of life. One more characteristic of his purifying influence is that born out of faith and devotion to God. The enchanting play of his style is specifically to be found in the collection of essays entitled *Nisargachen Hasya*, *Nivrittintil Nireekshana* and *Anantacha Vistara*. His firm belief is that the stream of beauty in Nature has myriad aspects. It shows up its everchanging forms. He asserts that in the glory of art lies the power to let a man be selfless, desireless and humble like one who has attained absolution while alive.

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Take any of his essays and it would be replete with this emotion. His *Hindalgyacha Prasad* is full of nourishing stuff in the form of thoughts. He is one of the best and most capable of the exponents of India's culture and civilisation. Some of his essays like *Hindu-dharmantil Avatarvad*, *Om Namo Narayanaya Purushottamaya*, *Gauraksha* and *Dharmasanrakshana* are worth reading and digesting from this point of view.

In the essays of Shripad Mahadeo Mate too literary beauty and social consciousness invariably walk hand in hand. He bears clear kinship to Kalelkar in this respect with this difference that the beauty element predominates in Kalelkar while social consciousness has the upper hand in Mate. It is necessary also to note that in Mate's social consciousness importance is given to Science with a sense of responsibility and to keep the reader on the right path unswervingly. He is consciously and irresistibly a materialist and he does not believe in a spiritualism or other worldliness that looks down upon materialism. He looks upon the world as very real and not as illusion and he wants young and coming generations to remember this and try in every way to make life on this planet pleasant and pleasanter. He has streak of irony and sarcasm also in his writings frequently that reminds one of the influence of Shivram Mahadeo Paranjpe. But his sarcasm is not biting or caustic. It is enjoyable and makes you smile. He is a master while expounding a particular point, a skilful teacher that he was. He has a style of his own in which he makes use of original but not very current Marathi words that convey meaning very competently. He is a grand stylist that way. In *Sahityadhara*, *Vidnyanabodhachee Prastavana* and *Vicharashalaka* he has exhibited a mastery over Marathi that is exceedingly admirable.

P. G. Sahasrabuddhe is another powerful essayist who is a match to S. M. Mate in point of devotion to Science and Materialism. He believes that reorganisation of human society in a spirit of brotherhood is possible only on the basis of resort to science and its full utilisation in all spheres of human activity. He believes in the greatest good of the greatest number. He divides all human happiness into three kinds spiritual, mental and physical and the first he regards as the most deceptive, mean and undesirable. Mental happiness, he regards superior to physical and essential for social progress. He does not look down upon physical happiness but he does not consider it as all in all. He wants India to be modernised in all respects like the western countries and he writes with such confidence that he does not expect to be challenged in regard to correctness of views.

D. K. Kelkar's essays have also arisen out of his conscious faith in the material sciences. All the features of his style of writing essays could be found in his collection entitled *Vadalee Vare*. He is fond of enriching by illustrations of the appropriate character any thought that he wants to present to the reader. It is interesting to read the comparative exposition he has given while dealing with *Yougik Siddhi* and *Shastriya Siddhi*. Look at the ornamental and decorative style of writing. He says: "Once the discovery of electricity became the slave of the scientist, she did not

flee away like the lightening, sister of Shreekrishna, in the high skies. She has ever remained, engaged and absorbed in his service like a faithful wife. Some accomplishments in the way of yoga are like the celestial damsels who come to this earth occasionally; they stay but for a while on this earth, serve the Yogi but when he is no more they depart to their original home without caring for anybody or anything. On the other hand, scientific discoveries are like the celestial cow, *Kamadhenu*, keep on fulfilling the people's desires for ever". It is necessary to note that in Kelkar's thought-world materialism never meant Epicurianism or Sensualism. That is why he has laid stress on the five moral values of *ahimsa*, non-violence; *Satya*, truth; *Asteya* non-stealing; *Shaucha*, cleanliness, *Indriyanigrala*, restraint of the senses. He has pleaded very earnestly that if peace and happiness are to prevail in society, every one must cultivate toleration and abjure selfishness.

M. D. Alterkar's *Panen ani Phulen* is also full of vehemence and loudness with progressive thoughts. When Dr. B. S. Moonje, N. C. Kelkar, M. S. Aney and G. S. Khaparde opposed the Sarda Bill which sought to raise the marriageable age limit of girls he wrote: Are they defenders of religion or enemies of reform? Altekhar has led vigorous attacks on the senseless customs and practices handed down to us but he has not merely sung the praises of the restraint of the senses that Marathi literature has traditionally preached but emphasised that it must always be followed.

Acharya Vinoba Bhave has been writing and speaking all these fifty years in which he has always preached for the adoption of a spiritual attitude. *Madhukara* is a collection of his earlier excellent writings published in 1936. Every essay in this collection is brightened by his faith. He is a rare person in whom the mastery over *Karmayoga*, *Dnyanayoga* and *Bhaktiyoga* has been beautifully combined. He has written with the only object of urging men to follow the right path. He insists that every individual's behaviour in every field must be directed by *Dharma*. "Just as there is no separate compartment for air and air must be everywhere, so *Dharma* is not an isolated subject; it must pervade all life". He has explained this all pervading character of *Dharma* in *Vicharapothi*. Originality of thought and guidance to be good are his principal characteristics. His another collection *Sinhavalokana* contains this passage: Love of freedom in the sense that nobody should dominate over us is not a virtue in itself. This desire would be found even among animals. That man is a real lover of freedom who will not think of exercising his domination over others. His individuality consists in claiming attention at once by his presentation that is always unusual and original. It is always logical, easy to follow, illustrative, definite and hits its target without erring.

Pandit S. D. Satavlekar has always interested himself in explaining the abstruse Vedas in a popular style. In his *Jeevanprakash* he has shed bright light on the literature that is the very basis of

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Indian civilisation and culture. What the *Ishavasya Upanishat* has laid down will always be regarded as the foundation of any culture but if as a result of materialist teachings our culture becomes narrow and restricts itself only to nationalism, it would be a wrong development, preaches Satavlekar. His essays *Alsi Rishicha Sandesh*, *Lakshmeecha Ekach Prashna* and *Vaman avataracha Sandesh* are very revealing in this connection. Satavlekar's influence has been widely felt in cultural circles.

Political essays too have been an important feature of the essay literature during 1920 and 1970. Among those whose writings have been mainly devoted to the exposition of politico-economic or politico-social questions are primarily Madhav Shrihari Aney, J. S. Karandikar, G. V. Ketkar, P. V. Gadgil, S. D. Javadekar, H. R. Mahajani, S. L. Karandikar, N. G. Gore and S. M. Joshi. If we turn to the essays of Aney we easily realise that we are in the company of not merely a politician but one whose mind is cultured, which carries the impress of a close and deep study of classical literature. A certain aggressive attitude, faith in certain moral values and skilful exposition are features of Aney's style. *Naveen Pantha*, i.e., Passive Resistance has been treated by him in a series of seven essays with great ability. In a series of ten articles he has reviewed the progress of Marathi literature which shows his wide and deep observation. He has written little but whatever he has written shows that literature is not meant only for amusement but for cultural development. Karandikar's profession as a journalist and continuous association with the *Kesari* for many years afforded him opportunities to write extensively and he did it with an unmatched sense of duty and devotion. Karandikar was a dedicated disciple of Tilak and he implicitly accepted his guidance and opinions in every matter. He has stressed the journalist's function as a servant of the people and his responsibility as such. He holds that even art has to be guided by morality and morality has nothing but the common-weal in view. He is always guided by this dictum. He compares the functions of a journalist with that of the autumnal showers which do not just cleanse but feed the forests, the fields, the fauna and make a lasting effect; so must the journalist's work be. Ketkar's logical exposition of any theme has appeal to the intellect. He is a radical thinker and believes only in sheer argument to drive his theme home. Literary embellishments have no use for him. While Gadgil will stand comparison with Karandikar, Mahajani and Gore could be compared with Ketkar. S. M. Joshi and Dada Dharmadhikari are notable for their idealist, emotional and thoughtful writings.

Tryambak Shankar Shejwalkar was also an aggressive and powerful writer. The essays that he wrote from time to time including reviews of books that he wrote in a weekly called *Pragati* are collected under the title *Shejwalkaranche Lekh*. There are appreciations of some Indian celebrities too. The preface that he has written to that collection is itself an essay characteristic of all his writings. A terrific sarcasm pervades this

preface termed *Shayyevaroon* in which he has a thrust at all prominent people, while protesting all the while that he was so full of all virtue and goodness. There is no doubt about his sincerity and keenness for public good and society's welfare, but he appropriates all the wisdom on earth to himself and runs down others. S. K. Kshirasagar, G. G. Jambhekar and G. T. Madkholkar also suffer from a mental make-up similar to Shejwalkar's. Kshirasagar even speaks in terms of "he and his school of thinking" and "my moral values." Being so self-centred, all the good and bad features of his powerful writing have expressed themselves in so admirable an article of his on Dr. Ketkar called *Ashruvimochan ani Gunanimajjana*.

P. B. Bhavé's attainment in the field of essay is quite striking on the surface. The reader's heart is stirred and instigated. *Rakta ani Ashru* his collection of essays is full of this power. He has a pen that is pugnacious, explosive and inexorable. He can write softly and he can pour fire. It is dramatic, even theatrical, off and on. Firm faith in all that is indicative of Hindu culture is a characteristic of his essays. B. S. Pandit's *Savadeeche Kshana* is full of essays on familiar articles and objects but amusingly informative without being autobiographical anywhere and so they become very delightful.

Y. N. Kelkar, V. R. Tipnis and V. M. Patwardhan have written what could be called witty and humorous essays. N. K. Behere has cast *Bothat Bana*, i.e., pointless arrows. As R. G. Harshe has said about them they have failed to hit the target true to their nomenclature. Instead of making other people laugh, he himself appears to be laughing aloud in them. V. M. Patwardhan's *Sahityagudam* is full of essays replete with puns on words. Y. N. Kelkar's *Vinodulahari* are charming and this charm arises out of imaginative writing. His comparison of signs like the coma, the semicolon, the full point, etc., with Mahatmas who are unknown to fame is as delightful as it is funny. Similarly, his comparison of the moon with a time piece of God entertains. V. V. Joshi is another such writer. V. R. Tipnis in his *Khismis*, becomes amusing likewise by dwelling on the "white points of blackness". *Nivdak Lekh* of Phirasta are also notable in this behalf. *Dampatyakalaha*, an allegory on morality, *Dharma* and custom in his collection is like a humorous skit but didactic in effect.

*Atiprasanga*, a collection of Dattoo Bandekar's skits rivet attention because of its mainly playful but revealing in effect, descriptions. But he seems to have special digs and thrusts at Congress politicians because of their hypocrisy. In some cases at any rate it is his prejudices and pre-possessions that are at work. H. V. Vadekar's *Hari Vinayak* does not come near *Atiprasanga*, though the same style is attempted. P. L. Deshpande's *Khogirbharati* is humorous writing of a mainly imaginative character. Parody and consequent ridicule—that is his way of approach to any subject. His parody of review articles is excellent. When unreal values

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are attached to undeserving objects with an unbecoming seriousness, humour must result. Deshpande is an adept in this. His ridicule of university degree holders who are far from knowledgeable and mere crammers is strikingly original. His mastery over such writing is to be seen always in his travelogues and contributions that have still been appearing in periodicals.

Most of the witty and humorous literature in Marathi has appeared in the form of stories or character sketches. S. K. Kolhatkar was the father of Marathi humour. He was followed by Gadkari and Atre. One is easily reminded of C. V. Joshi's *Chimanrao* and *Gundyabhau* who were also recreated on the screen as also N. D. Tamhankar's *Daji* and V.M.D. Patwardhan's *Jiva* and Balkrishna Vaman Phatak's *Annā* and perhaps Kanekar's *Ganukaka*. Criticism of objectionable social customs and practices have mainly been the butt of ridicule at the hands of witty and humorous writers. How such criticism could often lead to undesirable and poisonous assaults might be seen hinted at by G. V. Kaveeshwar's *Pavitrarayavidambanacha Vad*. If wit and humour ventured to ridicule revered personalities or objects and institutions whose sanctity should not be impaired, they will forsake their admired and esteemed role. But hypocrisy and humbugs and hoaxes must be exposed by ridicule and parody and burlesque.

Travelogues are a form of essay-writing and this has been tried by several writers. Some have given bare information. Others have invested them with liveliness and even personified things, scenes and events with commendable effect. Those who go out on trips, voyages and pilgrimages are as a rule more daring, curious and capable than those who have sedentary habits. But such individuals gifted with a literary bent of mind can create image of their own on the basis of what they see. An excellent example of this is noticeable in Mrinalini Desai who has contributed *Virani* to the periodical *Vangmayāshobha*. They were travelogues of a different character in which the writer made the reader acquainted with the history, accurate and anecdotal, geography, geology and other aspects of animate and inanimate life.

There have been many who have gone on pilgrimages with a devotional mind. A. L. Jadhav has written *Mazi Yerushalemchi Yatra* in a playful manner. Annapoorna Sugvekar, Shamrao Moroji, H. G. Patwardhan, N. B. Joglekar and Saloobai Balvant Kalbhande have written about their pilgrimages to Banaras. G. P. Natekar has written *Kailasa Manasa Sarovara Darshana*. B. S. Kolhatkar and G. G. Deshmukh have written *Rameshvara-yātra Varnana*. Y. R. Gupta visited Paralee and while describing his visit wrote about the ancient relics there. The Himalayas and the many sacred places in the ranges have always attracted pilgrims. Among them are L. V. Natu, Sampatrao Gaikwad, R. D. Ramekar, M. M. Kale, G. H. Phadke, D. B. alias Kakasaheb Kalelkar and Kundan Diwan. M. M. Kale has written about Mysore and Kashmir also. He often indulges in criticism of the

people and makes his descriptions interesting. Kale is an advocate of going everywhere on foot. Phadke's *Mazi Teerthayatra* written in four parts covers the whole of India. On the very first page of his book he has expatiated on the advantages, material and spiritual, of reading his book with child like simplicity but with serenity.

If one wants to experience a visit to the Himalayas artistically and devotionally one has to read *Himalayantil Pravas* written in Gujarati by Kaka Kalelkar and rendered in Marathi by Bhau Dharmadhikari. Kalelkar has travelled in the Himalayas with the idea of getting at the soul of the country and its vastness. Every page of it is charged with a cultured faith in *dharma*. Kakasaheb has related many stories in the *Puranas* that are associated with particular places with an art all his own. We come across thoughts and ideas interspersed everywhere which are inspired by earnestness and keenness for the nation's uplift. The reverence in which the writer holds Shankaracharya is expressed at many spots in the book. Poetic descriptions are met with everywhere. A zest for enjoying life and a wide outlook pervade not only Kalelkar's *Himalayacha Pravas* but also his *Amchya Deshachen Varnan*, *Latanchen Tandava*, *Lokamata*, *Bhaktikusumen*, *Brahmadeshcha Pravas* etc.

Kakasaheb writes : "With God's grace, I have had opportunities of wandering about in this land of the Gods like the *Ashavamedha* horse, wherever I chose to go and although I did not carry any camera with me, I have packed to full capacity any amount of scenes and views in the box of my memory."

In the epilogue to his book *Bhaktikusumen* he says: "Maharashtra's future is inextricably interwoven with the high precipices of the Sahyadri and the fortresses and forts on their tops with which are associated the names of a hundred heroes. Why then bards and singers and *shahirs* of Maharashtra have not sung about their glories and sanctified their speech. There is no dearth of history and anecdotes in Maharashtra to make such an effort possible. There is also no scarcity of saints and men of character nor are stories of spirits and ghosts and monsters rare. The reptiles in Maharashtra, its tigers and leopards, *shikaris* and magicians have helped immensely with romantic material for such feats. Why then is Maharashtra's muse so poor, so beggarly?"

Kundan Diwan has also heard the call of the Himalayas and responded to it by going there. As Kalelkar has said this book is a proof of the fact that the stream of homages offered at the feet of the Himalayas has not still ebbed out. Those who have visited the Himalayas will experience their pilgrimage over again by recalling what they saw. There is an intolerable ego and a shade of self-importance in Diwan's writing which does not do credit to his close association with Gandhiji and Vinoba.

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Mahadeoshastri Joshi's *Teertharoop Maharashtra* must be commended as an admirable travelogue. Like Kalelkar he does not believe in art for its own sake; he does not believe in wanderlust too for its own sake. He holds that it must be purposeful. He looks upon his going to sacred places as a *Yajnya* and tells about every place, describing it with reference to a historical event or tradition or some place as one that inspired a poet or a saint and say something and he recalls such words with effect. The Shastriji is pained to see that the sacred places have become so sinful, so money-minded and the religious ministers there so exploitative and unscrupulous. He has written with great mental affliction that this state of things must change and they must become places of inspiration, devotion.

S. R. Tikekar who wrote *Sinhala Shaha* and *Brahmi Banda-leechen Brahamapuran* has written *Mussalmani Mulukhantil Musafiri* in a different way. It has necessarily the background of patriotism and public spirit. He went about as representative of the *Kesari* in Iran, Iraq and Afghanistan and this is an account of all that he observed in those countries. His experience is that the one's love of the mother tongue, patriotism and self respect grow all the more in the nourishing atmosphere of foreign lands. He was always conscious of his political and social make-up while moving about. He suggested that a saffron flag of the Marathas should be permanently hoisted at Attak in memory of General Raghunath Rao.

R. G. Bhide's *Bharatabhraman* is full of pride for Hinduism. He travelled from Karachi to Gauhati and Kurukshetra to Kanyakumari and has given descriptions of many important places with an eye on their past glory and Hindu associations. His conviction of India being one and indivisible is strengthened all the more by his peregrinations. S. S. Mirajkar's *Tito's Yugoslavia* naturally describes the glories of Socialism. Mirajkar writes in one place "German prisoners were working as labourers in road repair works at the airport. I liked that scene. These insolent Aryans were once talking aloud of crushing the whole world under their heels. The people of Europe taught them a good lesson." Is this quite in consonance with the conception of the whole humanity being one? G. N. Dandekar's *Narmadechya Tatakeen* is full of faith in and devotion to India's past religious traditions. His descriptions are enchanting and written in a childlike spirit. He has spoken with great devotion about Mother Narmada.

Kanekar's *Dhukyantoon Lal Taryakade* proved an harbinger of travelogues in the modern style in Marathi. This was written in 1943. In another book of the same kind, *Amchee Matee: Amchen Akash* Kanekar himself strengthened the same trend. These constitute notes of his travelling all over Europe and Russia and in India in company of painter Deenanath Dalal. Both have been much esteemed. Descriptions of places and persons Kanekar met are interesting enough but they could have

been deeper, more informative and instructive with a little more effort. To that extent this book of European travelogue is not quite alive. But he has left his individual impress on these travel experiences all the same. G. C. Bhate and V. K. Koratkar have also previously written about their tours of Europe, but they are quite innocent of this modern touch. It could safely be asserted that if appreciation of men and affairs accompanies studious habits and love of culture, the standard and quality of a travelogue rise high and it becomes classical as could be seen from Kalelkar's descriptions of his tour of Himalayas and all over the country.

A scholar is not necessarily a dry and dusty person. He can be poetic and share his joys with ordinary people as Mahamahopadhyaya Dr. P. V. Kane has done in his *Yooropcha Pravas*. It would be interesting to compare the books of Kane and Kanekar who sailed together for Europe. On April 23 Kanekar wrote in his diary, "When I looked at the sea from the deck tonight, it seemed so black and blue and beautiful. When we go to Goa or Karwar by the sea, we notice that the sea is of greenish colour but the same sea appears to be absolutely blue here. May be it is due to the depth of the sea being deeper here". Kane wrote about the same scene in the following words, "The beauty of the sea is indescribable. It can certainly inspire a poetic mind. There is the blue sky above and the blue sea below and in between is our steamer. The sea is calm and quiet and still like a lake". Thus both these travellers appreciate the beauty of the sea but Kanekar's reaction is playfully modern and Kane's expressed with studied restraint. When Kanekar noticed a British Officer, accompanied by a German young woman, who changed her clothes every hour and another sedate woman, Kanekar heard him say 'Live, love and laugh! That is my philosophy' and drank glass after glass of beer and made the ladies drink too assuring them that it was quite harmless. Kanekar made a note of this in his diary. He has also noted that a certain Begum aged 60 was feeling lonely and had advertised for a man or woman who would give her company, on the steamer's notice board. Kane must have observed these things but he makes no mention of them. When Kane saw the balls every night in which men and women danced together he felt somewhat awkward but Kanekar probably thought that it was perfectly normal.

Some women writers too have written descriptions of their tours or voyages. Kamala Phadke who thought that the Travancore landscape would even beat the topmost peaks of the Himalayas, made a tour of Trivendrum and then as far as Kanyakumari. She has concentrated only on the beauty of scenery as if that part of the country was not populated at all. Sarojini Deshpande has written about her British and continental tour in *Sahaprawasee* when she accompanied her husband. She has specialised in moralising and advising our people what they

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can learn from the people of Europe. She compares the orient and the occident every now and then and pointing out the shortcomings of the Orientals. That gives the impression that she moved about there with an inferiority complex.

Shripad Joshi's *Tambdi Mati Hirve Mad* is a description of not merely the Goa's green scenery and the temples and churches that are so distinctive but also of the people, their manners and customs, their aspirations, their way of life as affected by Portuguese rule of 450 years and his observations on their political aspirations makes, perhaps, an excellent book of its kind. P. L. Deshpande's contributions of his European and Chinese and Japanese tours are similarly enchanting. Such literature is a liberalising influence and helps to extend the horizon and widen the vision of those who cannot afford to spend on wanderlust. Mrinalini Desai's example is worth following by tourists who also have a flair for writing and who wish to share their joys with their fellowmen. This branch of Marathi literature has enough scope to develop.

*Mumbai Te Moscow via London* is an amplified and engagingly written diary of the author's stay in England and a few days in Moscow by Madhav Yeshwant Gadkari. *Barphachya Dimiyent* is Charusheela Gupte's account of her Russian tour in the form of letters. *Ganagot* by P. L. Deshpande are pen-pictures of the author's friends and relatives. Similar is *Vyakti ani Vallee* by the same author.

Short-Story,  
Pen-Pictures,  
etc.

From 1920 onwards Marathi literature flourished in various directions and developed various forms of artistic and creative expression. There was variety of technique, meaning, direction and it found expression in short story, shortest story, allegories, pen-pictures and personal essay. Of these the short story had been begun long before by competent writers. At the beginning short stories were only translations tried by Sadashiv Kashinath Chhatre who wrote *Balmitra* and stories from Arabic by Krishnashastri Chiploonkar. Hari Narayan Apte began to write original stories. They grew from the native soil. He mostly wrote in his weekly *Karmanook*. He also wrote a long story on rural life entitled *Kal Tar Motha Katheen Ala*. He has combined art moralising with ability and skill in this story. Krishnaji Anant Ekbote was another remarkable short-story writer and a contemporary of Hari Narayan Apte. But in these days novel was considered superior to short story.

From 1915 began the next stage of the short story. This function of making the short story respectable was done by the periodical *Manoranjana* and later *Navayuga*. These periodicals specialised in expressing liberal thoughts in regard to women. Vitthal Sitaram Gurjar was the leading writer of short stories in this period. He was nurtured on Bengali literature and copied good points of the same. K. K. Gokhale was another writer of that period belonging to the same school. For a few years more till about 1930,

Munshi Premchand, Tagore, Sharatchandra Chattopadhyaya were translated in Marathi. Narayan Hari Apte, Saraswatikumar, Vagbhat Deshpande, G. R. Bhate, P. S. Kolhatkar, N. V. Kulkarni, V. G. Apte, K. H. Joglekar and Sharadasevak came to the forefront as short story writers. Some women writers like Kashibai Kanitkar, Girijabai Kelkar, Suvasini, Anandibai Shirke also contributed to short story literature. One indication of the fact that short story became respectable is that Shripad Krishna Kolhatkar, Narasinha Chintaman Kelkar and Vaman Malhar Joshi also wrote short stories from time to time.

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By about 1930 the third stage of the short story was reached. *Ratnakar*, *Yashwant*, *Kirloskar*, *Jyotsna*, *Sameekshaka*, *Dhruva* and such other monthly periodicals encouraged stories of the third stage and made them artistic. Diwakar Krishna had a great hand in it. *Samadhi Ani Itar Goshtee* and *Rupagarvita Ani Itar Goshtee* are his two collections of stories which beautified short story in such a way as none has done before. The main feature of the stories of Diwakar Krishna is that his stories have not cropped up out of temporary questions nor have they concerned themselves with preaching anything in particular. They rather deal with eternal values of human emotions and passions. Sometimes he suffers from too much softness and tenderness.

From 1930 to 1945, roughly speaking N. S. Phadke, V. S. Khandekar, B. V. Warerkar, Y. G. Joshi, V. V. Bokil, D. R. Kavthekar, and Anant Kanekar, were the leading short story writers. Phadke has variety and plenty to his credit. In some his characterisations have been superb. *Shanta*, *Turungantun Sutka*, *Gulamachen Rajya*, *Sat Rupaye Daha Ane*, *Manoos Jagto Kashasathi*, are noteworthy in this behalf. Some are given to some kind of preaching contrary to his own dictum as for instance *Indutaicha Chaturmas* in which he expresses himself in favour of new ways of observing *Chaturmasa* vows for women. In one story, the old tale of Savitri has been told to preach love marriages. In *Vilakshan Ovalani*, uplift of the untouchables has been advocated. In *Dada Dole Purte Ughda*, he insists on telling that *goondas* who kidnap young women are among Hindus also and not only among Mussalmans. All these stories are not very helpful to assess Phadke's contribution to the formation and evolution of the short story in a precise manner. Except in one or two stories, his capacity to create characters appears to be limited. It becomes pretty clear from the perusal of his story entitled *Droha*. The hero of this story is a descendant of the historic hero, Bapu Gokhale and proud of his ancestry he aspires to reach great heights, but his characterisation has been altogether incommensurate with Bapu Gokhale's heroism. Besides Phadke is never anxious to go to the root of matters. He suffers from a deliberately induced mental laziness in this behalf. His distinct achievement lies in quite a different direction. He has striven only to create an entertaining, crisp and enchanting story for the delectation of his readers and there he has succeeded eminently. He is neat, tidy, slightly fond of display, pleasant and smooth in presentation, in the use of

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words. As a matter of fact he is a direct but more capable descendant of Gurjar. *Zak Martat M. A., Ph. D.* is an excellent illustration of his models. The life that he presents is superficial and shallow. He has wonderfully bent, turned and twisted the Marathi language to suit his style. He has not still given up writing short stories altogether.

V. S. Khandekar, Phadke's close contemporary and according to some his close competitor in popularity, does not believe merely in amusing and flattering the reader to self-complacency. He takes up problems and is anxious to portray social conditions, mixed as they are with pleasures and sorrows. He does not do this by choosing spontaneous happenings; rather he forces his problems on imagined characters. This leads to artificiality. For instance in his *Kavda Por*, *Seetatai*, *Meghanath* and *Chapala* throw themselves down a precipice when the reader inevitably feels that artificiality and improbability have reached their limit. His characters speak the same high-flown Marathi and so all his fish look like whales. He is a victim of the beauty of words and can never overcome the temptation of making too generous use of them. He cannot economise. He realised this later on after reading *Mau passant*, *Chekov*, *O. Henry* and others as he has himself admitted, but the leopard did not change his spots very much. To realise this, one has only to read his *Vakil Keen Shikshak* written in his early years and *Bahulee* written after he made acquaintance with the European masters referred to before. He is in the habit of perceiving opposites everywhere and they vitiated the natural course of his stories. His sentimentalism and his childish craze for writing decorated, embellished and ornamental language have precluded proper presentation of any social problem in its nakedness.

B. V. Varerkar has a better consciousness of social problems and their fair presentation. He is straightforward in holding a problem by the neck and has no interest in whetting the curiosity of his reader nor any use for psychoanalysis. What are noticed as the characteristics of his plays or novels are also the features of his stories. He scoffs at traditions that have lost their significance and context and sarcastically exposes them. He identifies himself with all who are depressed, suppressed and afflicted and is a protagonist of sex equality, exposing male domination over the female in a variety of ways. One sees these characteristics in his *Abala*, *Amche Palak*, *Chidleli Gai*, *Swadeshi Vimal* etc.

Yeshwant Gopal Joshi's story cuts a very distinctive place in modern short story. His achievement is varied. One aspect of it is that he ridiculed with his ironical and sarcastic style the way of some story writers to make too much of technique and introduce in them deformities or morbidities that were not to be found in our society but borrowed from abroad. *Gyanba Tukaram ani Technique* was the title of a story that he wrote merely to make a travesty of the technique school. *Anna ani Anna* and *Jag Hen Shraddhevar Chalalen Ahe* are stories in which he ridiculed the dreamers. In a story entitled *Suruwat and Shevat* he exposed the morbidity and borrowing of outlandish idea very effectively. One character of

the story is made to speak as follows for himself. It says, "A writer is an artist. When he sees a decayed and decapitated leaf of a tree, he does not show the whole tree to the reader but only that leaf, but people must learn to see the whole tree behind that leaf in spite of the writer-artist. I am firmly of the opinion that our society symbolic of this tree is not as bad as it is being depicted in these so-called works of art, called literature. On the other hand, some artists show quite different flowers emerging on this tree and then the people must learn to see that these are not native, natural flowers." Joshi has similarly ridiculed some writers who are given to hyperbolic descriptions and presentations. Writing about Khandekar he said in his *Satyakathekarita Khas Goshta* "His imagery is very comprehensive. During the *Peshwa* days it is said that one strong man used to eat *pohas* measuring two *pailis* at a single sitting. Khandekar is that powerful. Even for the description of a bed-bug, he would summon the Sun and the Moon. A giant of a man indeed!" Another aspect of his achievement is quite admirable. It is that he has depicted family emotions and domestic sentiments with great feeling and in a touching manner. His stories like *Shevgyachya Shenga*, *Vahininchya Bangdya*, *Dudhavar-chee Say*, *Supari* are such stories. He ridicules the tiny families in tidy rooms comparing them with the big joint families of old where one always had a feeling of fullness and enrichment. Particularly when he lays bare the inmost sorrows of an individual, with sympathy and compassion he becomes very appealing. *Dharma Hee Afoo Ahe*, *Vatentle Dagad*, *Rahilele Shabda*, *Samor Pahanari Mulgee* are such stories. Sometimes he betrays his bias against reformist tendencies in society with undeserved lack of generosity. Even then there is no doubt that there is a charming and unarming spontaneity in his style.

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V. V. Bokil began writing stories at the same time that Joshi did and he shares some similarities with him for instance, providing unnecessary details and tendency towards ridicule and lightheartedness. But there is one difference. Joshi is very particular about respecting the sanctity of some men and institutions. Bokil deals with all in the same measure. He is more than playful, naughty in his wits. If one turns his collection of stories entitled *Valvacha Paoos*, it is easy to see how he overdoes while describing the lovers at their love game. He seems to rise above this in stories like *Jakham*, *Mati*, *Kodachee Mulgee*, *Bhikarda*, *Jag Kunachen*, *Uparatee*, etc., and portrayed sympathetically the afflicted and unhappy. But he fails to go deep. D. R. Kavthekar is an adept in painting pathetic persons and scenes. His horizon is limited to the life of the lower middle class. He is not much of a technician and yet his writing makes one dwell upon it on the strength of his sincere sentiment.

Anant Kanekar does not suffer from any excess of emotion. In his stories intellect and emotion seem to work in co-operation. In his earlier works he seems to seek truth in beauty while in his later writings he seems to seek beauty in truth. For instance in *Raktachee Khoon* written in 1925 Neera is painted too imaginatively and in an exaggerated manner but in *Premacha Mosam* written in 1936, the

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characterisation of Sumati is realistic and fulfils appropriate expectations. Kanekar emphasises characterisation of individuals and not of situations and usually it is satisfying. K. S. Daundkar produced only one collection entitled *Motyanchee Kudee* and stopped story writing. He died also prematurely. Unexpected turns to stories is his main attraction. B. D. Gangal's *Kshanachitren* deserves to live much longer than for a moment. For instance, his story *Adhogati keen Uddhara* which depicts the helpless condition for widows and only suggests their remarriage is convincing. V. B. Ambekar in his *Bhavachitren* has attempted to give the message of working without expecting the fruit thereof. In G. D. Khanolkar's *Prem, Vidwatta Ani Iter Katha*, he mainly draws pictures of love failures. D. N. Shikhare's *Krantikirana* portrays young men and women who are actuated by patriotism. *Bhavakatha* of Adhunik Ekalavya draws pen pictures of unfortunate women in a pathetic manner. *Ek Prasanga* is the title of a story in the collection entitled *Kathakalapa* written by E. K. Vidyarthi which portrays the pitiable condition of a father who has too many daughters. G. G. Potdar's *Ratranee* is a collection of artificially coloured and deeply drawn stories. N. M. Kelkar's *Jeevanapatha* puts together only half-drawn sketches but his one story *Mrityucha Mrityu* shows the potentiality of his pen. P. G. Sahasrabuddhe's *Laplele Khadak* draws attention to the many dangers and risks of association with women in the life of the educated people but sometimes he resorts to very unnatural situations to make a point as in *Patihatya*, a story on unequal marriage. A. Y. Niphadkar and Indira Niphadkar have written *Manarchen Akhat* in which the readers find more mud than pearls. V. L. Barve's *Kalmee Ambe* smell sweet but have little pulp. The same is true about his *Kovleen Pophalen*. They are indeed raw and not ripe.

There are some more shortstory writers who have written between 1925 and 1945, roughly speaking and have published a collection or two. It will be enough to mention their names in fairness. They are: N. R. Ambeekar, L. N. Bhawe, V. R. Inamdar, S. D. Karandikar, R. N. Kirtane, N. V. Kulkarni, V. S. Gogate, K. P. Ghode, P. M. Jagirdar, B. J. Joglekar, A. M. Joshi, M. V. Joshi, S. M. Joshi, D. A. Tiwari, Darbha, D. M. Damle, P. T. Dighe, S. K. Devbhakta, K. M. Nadkarni, L. R. Patwardhan, P. N. Pandit, S. B. Parkar, K. R. Purohit, V. S. Purohit, G. G. Potadar, D. G. Pradhan, W. N. Ghorpade, G. K. Phatak, M. K. Bagal, B. R. Bal, V. V. Bhide, G. R. Mate, U. B. Raut, C. B. Lele, Y. G. Lele, V. S. Vakeel, B. N. Wagle, A. T. Walke, M. K. Shinde, J. J. Sardesai, S. Rhidaya, P. B. Sathe, V. S. Salvi, and V. V. Hadap. Some writers brought Bengalee and Hindi stories too in Marathi. H. B. Atre and L. B. Joshi translated Premchand Munshi's stories and V. G. Apte, B. J. Kunte, S. R. Marathe, S. B. Shastri brought, Bengalee stories of different authors in Marathi. N. M. Patwardhan translated Stephen Zwaigs' *A letter from an unknown woman* in Marathi.

What are known as regional short stories also flourished during this period. V. S. Sukhtankar's *Sahyadrichya Paythyasheen* and *Ajchen Va Kalchen Gomantak* have written much about the Goa

scene. In his long story *Jai-Jai*, he has drawn convincing pictures of virtuous women from the prostitute families and respectable women whose husbands go after prostitutes in a pathetic way. He has also portrayed a brave woman Indira who actively goes against her husband in order to prevent a conflagration of hatred between two neighbouring villages. Lakshmanrav Sardesai's stories of Goan life, emphasising the life of Goan women from all ranks of life are notable. His contribution to portraying other aspects of Goan life are remarkable too. Jaywantrao Sardesai has also published a collection of stories called *Sukhache Kshana*. S. G. Kantak, V. A. Pai and B. D. Satoskar have also written stories that have a Goan background.

Women's contribution too during this period is not negligible. Kshamabai Rau, Kamalabai Tilak, Krishnabai, Vibhavari Shirurkar and Kusumavati Deshpande have a quality production to their credit. Kshamabai's characters have a convincing variety. *Matsari Drishtee*, *Mohadagdha* and *Kaleecha Balee* are illustrative of this. *Rhidayasharada* of Kamalabai Tilak is neat and tidy. *Premacha Vanta* and *Konkani Vahana* are typical of this. Krishnabai's *Manasa Laharee* and *Anirudha Pravaha* attempt fine psychoanalysis. Vaman Malhar Joshi has spoken very highly of her *Sanrakshaka*. Vibhavari Shirurkar's *Kalyanche Nishwasa* is an excellent collection of stories dealing with social problems. Kusumavati Deshpande has drawn several portrayals delicately and convincingly. Piroj Anandkar, Malati Dandekar, Kamala Bambawale, Indira Pendse, Indira Telang and Shashikala Alandkar are good enough but not subtle. Women have mostly confined themselves to the woman's world but all of them have shown that they have a progressive outlook.

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There have been humorous stories too. C. V. Joshi and P. K. Atre are the main contributors to this field. Joshi's humour is based on situations and characters. His *Erandachen Gurhal* is the first collection and as its name shows all the characters and situations are pseudo-important and inconsequential. His *Gundiyabhau Dandekar*, *Chimanrao* and *Ajeebai* will be ever remembered. Through their medium Joshi has criticised many inconsistencies and oddities in our social life. Joshi is delightful because he does not write with malice, hatred or contempt but with sympathy and kindness. Besides he does not defend for his humour on puns, quips and twists. Atre's name is inseparably associated with wit and humour but his witty short stories are very few though quite racy and spicy: *Brandichi Batlee*, *Jambuvanta Dantamanjan*, *Maza Vyapar*, *Gutyant Narad*, *Bajarat Turi* are some of them. Other humorous writers are V. M. Joshi who wrote *Gayan Gamati Janu Garama Bhanjee*, V. V. Joshi who wrote *Vinoda Nirjala*. K. S. Trilokekar who wrote *Bajabachya Goshtee*, G. G. Limaye who wrote *Juna Bajar*, V. J. Joglekar who wrote *Sabnache Phuge*, S. N. Oke who wrote *Chorbajanteel Chija* etc. Most of the writers have used wit and humour as a weapon to attack outworn and useless social usages and customs instead of producing it out of natural and numerous inconsistencies in daily human behaviour.

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Vaman Chorghade, Raghuveer Samant and V. D. Chindarkar are also considerable short-story writers who must be mentioned. Chindarkar's *Jalataranga* is noteworthy. So also Raghuveer Samant's *Valoontil Paoolen*. Vaman Chorghade has been mentioned as the one writer who has released the short-story from the bonds of the plot. Of course this has already been done by Kamalabai Tilak, Krishnabai, Vibhavari Shirurkar and Kusumavati Deshpande. Where the plot is neglected, characterisation must be powerful. As Prabhakar Padhye has said Chorghade goes on explaining his experiences for nothing in his stories and they suffer from tidiness to that extent. P. S. Manjrekar's *Ushaprabha* is remarkable for restrained development and exaggerated compassion, but both go at the root of human emotions. *Rhidayachee Tedh* is worth studying from the point of view of checking this statement. This writer seems to think that love must be associated with unhappiness and disappointment as his other stories *Saundarya*, *Chitenche Chumban*, *Pratibha*, *Nisarga* and *Vadal* amply show.

R. V. Dighe is notable for having specialised in characterisation and story-telling in a charming and touching manner. Dighe is very conscious of how the poor and the weak have to suffer because of their economic helplessness. He wrote his *Pahilen Bakshees* on the life of a poor peasant called Jagnu. He has portrayed fishermen like Jaita and Sarang who are simple and innocent but are ruined when netted by cunning and scheming persons. He has told all this very effectively in his *Vadal*. He makes use of parody, irony and sarcasm too with a skilful hand. Caricatures too are easy for him to draw. His *Vakdewadicha Gavgunda* is good testimony of this. But all his excellence is to be found in stories like *Poortata*. Against a historical background and in a romantic atmosphere, he has told the love story of Milinda and Jayashree that keeps expectation alive till the end. G. L. Thokal is also fond of a romantic atmosphere like Dighe. The only difference is that Thokal resorts to rural life and rural scenes for this purpose. He seems to have deliberately neglected portrayal of realistic rural life even when that was quite within his reach. On the contrary he has given such portrayals as would have been proper in Scotland Yard stories. His humour too is cheap, artificial and exaggerated. He is anxious to say something that is out of the way and eccentric. Dr. A. V. Warti depends on events and common amusement for his stories. In his *Mumtaj* and *Saha Mastar va Ek Mastareen*, he has attempted expert analysis of human nature but he seems to have really enjoyed only lurid deadlocks and complicated situations created around extraordinary characters. His humour is rather commonplace. Sane Guruji is full of sincerity in his stories as in his other writings but from the viewpoint of literary merit, there is not much that could be said in his favour.

*Manantle Mande* by Lakhji Ambraikar are tasty, based on irony and sarcasm. His *Kutra* is a typical illustration of it. *Purana-purushanchya Adhani* by D. V. Gupte could not easily be viewed with sympathy. He has attempted to ridicule the authors of the *Puranas* and *Kirtankars* who have already made a travesty of such

personages as Rama, Krishna and Bhishma etc., but he has not succeeded for lack of imagination and keen understanding.

*Vichitra Vatvari* by G. L. Apte contains stories which show his own legal profession in an unpleasant light. Humour and compassion dominate these stories. Even after agreeing with Mate that Shiva, the hero of Apte's story *Shiva* should have given some slight indication at least why Shiva should have died, it must be admitted that Apte has portrayed Shiva touchingly enough. *Shri Sakharbole* contains a good character sketch in his *Sonchaphyacheen Phulen*. H. V. Desai's *Umbaracheen Phulen* delicately explains the stirrings of the hearts of young men and women. *Manantil Manore* and *Aeechi Athavan* portray mother love and *Devacha Kaul* and *Dagdacha Deo* expose selfish and heartless men who exploit popular superstitions. G. K. Pawar's *Juna Bazar* contains a story called *Pahlen Prem* which raises some laughter but the rest are pedestrian. Dinkar Patil's *Kovalee Kirane* really show that they are too young and so imitative. N. K. Shirodkar's *Naven Jahaj* also shows that he is a novice at its rudder. Shyama Gore's *Sangam* must be similarly described. V. G. Bhide has appropriately named his collection *Kanherichi. Phulen*. N. D. Tamhankar has given *Nivade i. e.*, decisions in the court of Yama which are wholly incongruous with the decisions of our own courts. A specimen of their character may be cited. Shantaram Anandkar, a clerk for life puts up with insults in his office but persecutes his wife at home. So he is pitied by people here but after death Yama makes his inquiry and sends him to earth again as a reptile. P. G. Lohokare's *Panpoi ani Gappagoshti* are unsatisfying and unentertaining. Y. G. Vaze is satirical on well known writers in his *Thingya* and *Na Bolaychya Goshtee* for no ostensible reason. Some of his stories show that he can do much better work, for instance *Tila Nurse Vhavayachen Ahe, Kalesatheen, Abhiman* etc. Balashankar Deshpande has been credited with humour and imagination by reviewers but his collections *Shravanantil Chija, Yamunajaleen, Shobhechen Saubhagya* do not stand that description. B. M. Gore's *Vishranti* portrays a *bidi* female worker who has fallen in love, as also a Gujarati Deccani alliance and the feelings of a cat. M. B. Maynekar's *Zanjar* shows love of life and a simple, unornamented style. S. A. Shukla's *Kagdi Badam* are unreal, but a story like *Sheth Ek Single* has turned out well. R. K. Chinchlikar's *Hirval* and *Rasta* show an obvious influence of Phadke with this difference that Chinchlikar tends to be reflective. Shantilal Bhandari is apparently afflicted by the problems of the oppressed and the suppressed but for their advocacy, he has yet to learn to use the medium of short story. R. G. Sardesai's Collections *Swati* and *Chitra* portray lower middle class life with realism as also the psychology of children. In M. K. Shinde's *Thingya ani Tiklya* his resentment against socio-economic inequality is to be noticed remarkably. Krishna Kumar's *alias Setu Madhav Rao Pagadi's Usha, Alaknanda* and *Ashokacheen Panen* has social life in Marathwada as the background. There is much scope for development in this writer for constructing plots and building up characters. Some others which may be named are R. G. Kumbhojkar's *Kalpanavilas*, V. H. Katakhar's *Mandajyoti*, R. N. Kirtane's *Sonyacheen Pisen*,

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P. R. Ingale's *Havelya*, V. M. Kulkarni's *Nyaharee*, N. M. Kolatkar's *Ashokacheen Phulen*. V. S. Kolhatkar's *Roopnagarchi Rajkumaree*, B. D. Kher's *Nadalaharee*, T. G. Gharpure's *Suswagatam*, G. G. Jatar's *Kaumudee*, J. V. Joglekar's *Chahool*, V. G. Talvalkar's *Prachee*, M. V. Dikshit's *Niranjana*, B. R. Deobhankar's *Prakasha Kiranen*, B. R. Deshpande's *Reghotya*, S. V. Deshpande's *Pahoonchar*, B. M. Nandoorkar's *Manleleen Mullen*, V. N. Nerurkar's *Pratibimben*, B. S. Paranjpe's *Vasantachya Khuna*, V. L. Pendse's *Antareechya Khuna*, V. A. Pai's *Karanjyache Tushar*, M. K. Bagal's *Sansar*, R. D. Brahme's *Khach Khalge*, H. R. Mahajani's *Gunhegaranchee Kaifiyat*, G. T. Madkholkar's *Ratraneecheen Phulen*, V. S. Modak's *Bolavita Dhanee*, R. G. Vidwansa's *Madhachen Bot*, D. V. Vaidya's *Mogricha Gajra*, Ratanlal Shah's *Pahantenchee Swapnen* and D. N. Shikhare's *Gangeche Themba*.

During this period (1935—45) women short story writers' contribution is also not inconsiderable. Anandibai Kirloskar's *Jyotee* and *Antaranga* are collections which throw light on the life of lower middle and working class women. In her *Pratibimba* her view point as regards women's life, duties and functions becomes clear. Vasumati Dharkar's *Chakoreebaher* and *Iter Goshti* portrays a character Nivedita. She becomes economically independent. But this and other stories do not impress as natural and spontaneous. Kamala Phadke also began to write about this time and has not stopped it. Indira Gore, Indira Telang, Shantabai Nashikkar, Kumudini Prabhavalkar, Snehalata Vaidya, Sushila Shinde have all written in this period and chiefly about women's questions. It did not take very long for the country to be free and writers should have been inspired with a new zest for life and enthusiasm but such a rising tide was not noticeable and they appeared to have been afflicted by a certain unfaith and cynicism.

In the post freedom years, the first to attract notice are P. B. Bhave, Gangadhar Gadgil, Aravinda Gokhale, and Vyankatesh Madgulkar. S. M. Mate and Mahadeo Shastri Joshi are also distinctive and distinguished on individual merits. Bhave's stories betray a special esteem and respect for old traditional values and contempt for new reforms and culture. But if this is considered as basically essential, and some of his stories like *Swapna*, *Manuskeechya Maryada* and *Dhyasa* are examined his profession does not strike as convincing. The hero of his *Dhyasa* preaches that everything is mere dust; Shivaji, Napoleon, Buddha, Panini, Pratap, Shankaracharya have been merely reduced to dust. Another feature of Bhave's stories is that he as it were flatters vice. In *Pashan*, he has painted a contractor who deceives a woman teacher, in such a way that instead of thinking of him as a contemptible specimen of humanity, Bhave seems to feel sympathy for him. The Jagirdar widow in *Pastishi* is shown to be a lustful woman but Bhave has so described her that she should appear adorable. He has a style that is very fascinating and the reader is swayed with it. *Akher* and *Seemevar* as also *Pahila Paoos*, *Satraven Varsha*, *Vyatha* and *Kal Kam Veg*, are admirable for typical characterisation and irony.

Gangadhar Gadgil sees around only morbid and maimed humanity, crippled persons and pessimistic men. He realises everywhere only helplessness and frustration. He has contempt for such humanity, Indian humanity. He has a fine gift for psycho-analysis and has drawn good pictures of the children's world. He has heard the stirrings of the hearts of boys and girls who are on the dividing line of adulthood and youth. His collective portrayals in stories like *Kadoo Ani God* and *Bot Budalee* are admirable. He seems to like experimenting in story-writing in a variety of ways. His images, similes and allegories have a novelty about them. He still continues to write stories from time to time.

Aravinda Gokhale is another current short story-writer. His *Najarana* was much appreciated. In an autobiographical article contributed to *Manohar* for September 1948, he observed that miracle, experience and progress were the 'birthmarks' of his genius. He is not too emotional, not too individualistic, nor hyperbolic. His language does not obtrude while going along with his narration. He portrays a variety of characters. Subtle psycho-analysis of such characters is a remarkable feature of his writings. *Hubehoob*, *Kamalan*, *Spunge Kokrachi Katha*, *Suramari*, *Janhavi*, *Katarvel*, *Gilava*, *Manjula*, *Rikta*, *Nakar*, *Dag* are all stories that exhibit his characteristics.

Vyankatesh Madgulkar is notable for his stories with a rural background that is also regional. Such stories have been written before by Haribhau Apte, R. B. Dighe, G. L. Thokal, S. M. Mate, C. Y. Marathe, M. B. Bhosale and others. There are two kinds of people who write about the village people. There are those who desire amelioration of their conditions and others have turned to find different kind of romantic scenes and experiences. Sometimes urban life essence with rural externals has been presented by changing only names, atmosphere and language to a certain extent but the sentiment has remained urban. But it is Madgulkar who wrote genuine, real, objective rural story limited to Man area of Satara District. But its appeal is wide. He is the son of the soil and he presents that identification in a convincing manner. He sees humanity in all its ruggedness, nobility, full of good and evil. He writes with sympathy for every piece of humanity. Whether it is Dharma Ramoshi who is loyal and faithful in spite of utter poverty or Kondiba Gaikwad who considers homicide on par with crushing an ant. His sympathy is extended even to the animal world as will be found from his stories like *Kalya Tondachee*, *Esal*, *Ekta* and *Tyachee Gai Vyalee*.

Marathi short story embraces all aspects of life. Old-timers like Phadke and Khandekar are still treading its field, though Diwakar Krishna, Vaman Chorghade, Vibhavari Shirurkar, Krishnabai, Kamalabai Tilak, Manjrekar and others are to be seen only sometimes in the field in the past decade. Bhave, Gadgil, Madgulkar, Snehalata Dasnoorkar and several others like Vijaya Joshi and Vasundhara Patwardhan are current coins. Short story writers could be counted now in scores. Yet some of them have to be

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mentioned for their specialities. S. M. Mate is one such. *Upekshitanchen Antaranga* is his striking collection. He began to write stories when he was past fifty, but with his mature contribution he has immortalised himself. Look at some of his characters whom you cannot forget. Bansi who was sweet and raw and passed his life in the cottage of a Katkari; Piry Mang, a robber by profession who was honest, sincere and God fearing; Savitri who was faithful to her husband during all his years of sentence for transportation but died on the eve of his coming back; Bhiva who burst into a volley of tears when he saw his field overtaken by locusts; Tatukaka who was addicted to consumption of *ganja*; Gangaram the seller of roasted gram and puffed rice; the untouchable Sagaji who never had a chance of treading the first road to humanity; Bahirnak who offered as sacrifice his offsprings for being buried alive at the bottom of a tower of a fortress whose heart, however, broke at the eleventh hour; Rambharoshi, who is slightly reminiscent of Sudama; Taty runner who was overpowered with joy when he met Chimabai; and Satyamkaku who went about everywhere in the belief that her husband was alive but had absconded years ago are all pen-portraits, imaginary but realistically and absolutely objectively drawn. Even his love-stories are typically alike. *Savitri Mukyanech Melee* and *Sonsal va Shela* describe the love of Madhaorao and Sharayu and Savitri and Padmakar that is pathetic. He is a stylist in his own special right and has an eye for admirable details.

Mahadeoshastri Joshi is also a stylist in his own right. Like Mate he too is inimitable. He writes his stories on the Goan Hindu background but they have universal appeal because of the humanity in his characters in their admirable variety. About ten collections of his stories have been published. Love for virtue and goodness, even saintliness pervades all his writing. *Bhavabal*, *Raktacha Sambandha*, *Morbhatji*, *Virani*, *Maherche Mool*, *Pathrakheen* are all fine, beautiful stories. Some of these like *Manini* have been adapted for the screen also. His way of writing has the power of lifting the reader in a sublime, noble, virtue loving atmosphere.

Scores of short-story writers are moving in this extensive field of literature. Monthly periodicals and magazine sections of dailies are obvious testimony of their rich crop and no notice of them could possibly be exhaustive yet some more have to be mentioned for their contribution. Prabhakar Padhye is anxious to tell readers that man and Nature are bound together by a sacred bond and he attempts to do so through his artistic and lively stories. *Pimplachen Jhad* is his memorable story in which an ancient peepal tree and Radhabai whose husband has absconded several years ago are shown to be in sympathy. *Ropa* is also similar. *Akrodachen Phal* draws a convincing picture of Kashi. A feature of his stories also is to portray morbid love. D. B. Mokashi's *Lamandiva* shows that he is an attractive writer on day to day matters. Sadanand Rege has written *Kalokhacheen Pisen* in which *Palna* is a remarkable story. Shashikanta Punarvasu's *Shanti* is a well-known collection and his

stories are still adorning the pages of periodicals. So is M. N. Adwanta who writes about the school atmosphere. His *Manuskeecha Dharma* is full of this and in *Naste Upadvyapa* he has tried humorous stories also. G. D. Madgulkar and Shantaram better known in the screen world are also writing fascinating and attractive short stories. D. V. Phadnavis's *Nagpuri Goshti* sympathetically draw pen-pictures of people in different strata of society in a realistic and objective way. C. Y. Marathe's *Gavran Goshtee* has many fascinating aspects of the rural scene. Umakant Bhende's *Gavgappa* contains enough bluffing. Shirwadkar has a collection called *Phulvalee* to his credit. Manmohan's *Dene Devache* contains among others a story on Vasudeo Balvant Phadke's life. P. K. Atre also appears in the role of a short story writers at his best in portraying pathos. In stories like *Battashi*, *Tarecha Khamb* and *Samudrachen Panee* his power for painting compassion becomes obvious. G. K. Bhat has published *Andhar-Ujed*. R. B. Joshi has published *Kachechen Kavacha*. Manooos who wrote in the weekly *Mauj* for years a hundred types of human beings, testifying to his rich observation. Ranjit Desai, Shankar Patil, Hamced Dalvai, B. M. Bhosale have also done notable short story writing. Anant Gupte, Sadashiv Athavle, Shriram Kamat, B. G. Deo, Achyut Parasnis, Umakant Thomre, M. A. Desai, Vasant Mane, V. G. Deshpande, Shripad Joshi, Ram Doke, Dnyaneshwar Nadkarni, M. T. Deo, R. K. Ranade, Shrikant Rai, Bhalchandra Lad, V. V. Bhole, K. K. Rahalkar, P. A. Velankar, B. R. Athavale, D. P. Khambete, Vasant Patole, B. A. Patwardhan, Pralhad Vader, V. A. Kumbojkar, D. K. Barve, Vasant Patwardhan, Padmakar Nimdeo, S. K. Bobade, L. G. Jog and very many others are busy writing short stories. R. V. Phadtare and Bhanu Shirdhankar write specially about hunting wild game. Shanta Shelke, Leela Deshmukh, Shaila Pathak, Indumati Shevade, Radhabai Sheoday, Lata Sapre, Indira Sant, Anandibai and Vasundhara Patwardhan are leading women short story writers. *Shyamalee* and *Kadalee* are the two collections of stories by Indira Sant. *Sansarashobha* is Vasundhara Patwardhans' collection of which *Madhuchi Aee* is a very touching story.

New short story writers are arising almost every week and it will be the despair of any enumerator to keep count of them. Some tendencies in writing are not consistent with the best interests of society. The point is that morbidity and vice may be shown but they must not become attractive. To use all art for the good of the society must be the goal. Have not Mate and Mahadeoshastri Joshi chosen morbid characters for portrayal? But they leave the impression of rejection and resignation from them. This cannot be said of many so called progressive writers.

Some collections of short stories may also be noted. *Saptaswara* by V. A. Pai Raikar, *Sampoorna Chorghade* by Vaman Chorghade, *Kanchanacheen Neeranjanen* by Mahadeo Shastri Joshi, *Pandharinath* by S. J. Joshi, *Chandani Udbatti* by Vyankatesh Madgulkar, *Tasha* by Raja Mangalvedhekar, *Mantra* by Madhu Mangesh Karnik, *Chandanachee Veena* by Madhav Kanitkar, *Kachapatren* by Vijay

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Tendulkar, *Samajachitren* by V. D. Savarkar, *Tila Ughad* by S. N. Navare, *Dwandwa* by Vijay Tendulkar, *Virangula* by D. M. Mirasdar, *Mayoorapankha* by Shireesh Pai, *Veg* by G. D. Madgulkar, *Shodha* by Vasundhara Patwardhan, *Savlya* by P. B. Bhavé and *Khatatop* by V. A. Buva which is a collection of humorous short stories, are some of the newly published collections.

*Airaneevareel Prashna* is a collection of miscellaneous writings of N. G. Gore.

## Personal Essay.

The personal essay also developed a great deal during the years under review. N. S. Phadke, V. S. Khandekar, Anant Kanekar, V. P. Dandekar, N. C. Kelkar, Y. G. Joshi, B. B. Borkar and several others have developed considerably this branch of literature. By its very nature this form of writing is expected to touch life more or less superficially. It has been described as 'a loose sally of mind' and 'light, airy, graceful trifles'. In Marathi too, it has been described 'as spicy but easy to digest'. If an event evokes in one serious thought, he will write a thesis, but if he is amused, he will write a personal essay. "Autobiographical writing without reserve" has been one of the descriptions of this form. So its appreciation must be within these limits.

What S. M. Paranjpe, A. B. Kolhatkar, W. B. Patwardhan wrote evinced that they had the necessary disposition to produce personal essays and some of their writings really fit to be included in this category. But one who consciously began to write in this way with that definite form in his mind was N. S. Phadke. Essay and personal essay are quite different from each other. As Phadke has said, it is clearly an importation from English. In his autobiography he has said that when he read Chesterton, Gardiner and Lind, he often thought why this form should not appear in Marathi too. More than these writers Richard King inspired Phadke to attempt something on the lines of these writers in Marathi. Phadke read King's collections like *Folded Hands* and *Over the Fireside with Silent Friends* and he decided to make a beginning. Phadke began in 1925 and he called his writings of this pattern *Gujagoshtee*. There are three collections to his credit *Gujagoshtee*, *Navya Gujagoshtee* and *Dhoomra Valayen*. Phadke has given a respectable place to moralising in these writings though he is against any such thing in artistic writing. Phadke has conducted himself more like an artisan than an artist in all this writing. Sincerity is altogether lacking in it and so spontaneity also is lacking.

Khandekar followed Phadke with great enthusiasm. His *Vayulaharee*, *Chandanyant*, *Sayankal*, *Avinash*, *Manjirya*, *Kalpalata* etc., are well known. There is sincerity and imagination in abundance in these personal essays. Khandekar's own idea about a personal essay is that it is sincerely made meditation of human life and the thoughts that crop up from it. He has consciously tried to conform with this idea. Take for instance one of his essays entitled *Ek Bhasa*. Anxious earnestness for the good of humanity and the free play of imagination have happily been combined in it. While writing *Sukhacha Shodh*, he found the maxim, 'Do unto others as you would

want others do unto you ' and the inspiration behind is his ' society-mindedness '. He has skilfully made use of Tagore's story ' *Dengi* ' in it. He has made such appropriate illusions in his other essays also. For instance in *Mahapoor* he refers to incidents from the lives of Raosaheb Mandlik and A. B. Kolhatkar. Sometimes Nature and its various aspects have also actuated him to think and imagine. Khandekar's essays show that the reader is in the company of cultured mind.

V. L. Barve began to write at about the same time as Khandekar did. His collection *Pisara* is quite attractive. But every essay exposes his playful and witty temperament. He is, however, always alive to inequality in society and has respect for human values. *Rhiday va Khisa* and *Supariche Khand* are notable for these two traits. The quotations he has given from English poets enhance the value of the points made. Anant Kanekar's essays are neat and tidy. His essay *Thapa* is worth comparing with Barve's *Udantappu*. This comparison shows that the same thought springs from their mind, but while Kanekar is brief, Barve is expansive. Kanekar's thinking is clear, attitude progressive and socialist. *Piklee Panen*, *Shimple Ani Motee*, *Tuttele Tare* and *Ughdya Khidkya* are his collections in which Kanekar attacks conventions, traditions and superstitions but in a playful manner, without any malice, bitterness or loudness. For this he uses anecdotes, little skits and ironical and parodial writing. His medium, Ganukaka, an imaginary, good-natured uncle, has been very helpful to him for this purpose. Ganukaka and Kanekar converse freely with each other to the advantage of the reader. V. P. Dandekar has always written a great deal. *Pherphatka*, *Tekdivaroon*, *Ek Paool Pudhen*, *Kal Khelto Ahe* and *Panchvees Varshanantar* are his collections of personal essays. His optimistic and pleasant attitude towards life pervades all his writings. He believes that unless one has such an outlook on life, he will never be able to write personal essays. As Khandekar has said about him, the fascination of his essays lies in a happy blend of emotion, imagination, humour, search for beauty, criticism of social customs and usages and meditation and not singly in any one of these components. Writing about asphalted roads he says "ordinary roads are subject to feelings and emotions like good, sympathetic men but the asphalted roads are like the hearts of the politicians." In ' *Sarvam Kshanikam* ' he has ridiculed those who look upon this life as mere momentary existence and the world as illusion by saying that "If you place a plate of ice-cream before them they will say, a little while before this ice-cream was merely sugared milk and half an hour later it will become that milk again. Therefore we cannot accept it and stick to Bhaja Govindam, Bhaja Govindam." In this essay, his only open comment is, "This philosophy of *Maya* and momentariness is not going to abolish unhappiness in this world. It is necessary to alter the formation of society for that purpose."

N. M. Sant's personal essays have also become charming because of his charming individuality. *Ughade Liphaphe* is his collection. His emotion is chaste and his appreciation of incidents subtle. In his *Ek Khedajanak Vichar*, he shows his sense of smell in a wide

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and varied way. In his '*Gharachen Vyaktimatva*' he has very touchingly expressed his love for the house in which he lived, even though the house has many inconvenient features. In his *Heen Khatyal Pustaken* he apparently pretends to be angry with the books but really speaking he is terribly fond of them. In his *Ajaripana-chen Sookh*, one feels vividly the tender and sweet love of the author for his wife.

Kusumavati Deshpande has three collections of essays in her name. They are *Chandrasta*, *Madhyanha*, *Madhyaratra*. It seems to be generally understood, that personal essays must be playful, light-hearted, even trivial, but Kusumavati's essays will never answer that description. She is essentially poetic and meditative and the beauty, she imports in her presentation defies description.

Raghuvir Samant's *Panaty* lack individuality of a distinctive stamp. V. D. Salgaonkar's *Kinaryavar* could be described similarly without doing injustice to him. Y. B. Joshi has also written some short stories in such a way that they could be classed with personal essays. *Vachakanchya Kalyanasatheen* is an essay that is a nice example of the writer's love of ridicule. Similarly when he is on a mountain top, he becomes meditative and reflective instead of admiring Nature's beauty. This sheds light on the personality of the writer. D. D. Pendse and D. P. Pendse have jointly published a collection of their essays. S. S. Bhawe has discussed what a personal essay is while writing his first one, entitled *Pahilee Udee*. Even if it is a daring, one must indulge in it says the writer, if he wants to achieve anything worth while. In *Tram Gadeent*, he says that this world is a big *tramgadee* and just as to part with an anna to hire the tram, one has to pay down something by way of some talent or ability so also if he has to travel in the tram car of the world. All the while the writer is society-conscious and duty-conscious. Borkar's *Kagdi Hodya* strike rather artificial and do not appear like spontaneous appreciation of beauty. In some places, his humour is rather disconcerting. He says in one place that the pig is a master of the great. In another place he says one need not consider oneself a sinner if inclined to regard another's wealth or wife as his own for a moment and experience that imaginary pleasure.

G. B. Nirantar's *Sakharzonp* contains few essays that conform to the definition of the personal essay. The writer chats freely and pleasantly with the reader in his performance. On one occasion he warns the reader that the mania for frankness is more dangerous than real mania. It is difficult to understand why he has included his article on *Vangmayantil Satya* in this collection. The same is true about his *Geetentil Arjuna*. S. V. Deshpande has to his credit *Navant Kay Ahe?* In which many essays are far from personal essays, though good in themselves. His fulsome praise of the first day of every month in his *Pahilee Tarikh* will be appreciated by all earners. V. B. Pathak's *Nakot Tya Goshtee* are not very bright. While R. B. Kumbhojkar declares that the main characteristic of the personal essay is that it must reflect the author's personality, precisely this is lacking in his essays. R. B. Sardesai's

*Kagdi Vimanen* are inspired by some important or unimportant news of the day and he develops his essay interestingly on this basis but the writer's personality is not reflected anywhere and to that extent the appreciation of these essays as personal must suffer. N. C. Kelkar's *Palapachola* is really dry in point of emotion or sentiment but the argumentative and informative turns do reflect the writer's individuality and undoubtedly entertains the reader. V. P. Damle's nomenclature of his essays as *Sukhasamvad* is wholly appropriate. The pleasure one derives by reading his essays will be the privilege of any cultured man of fine taste. *Apayashachen Yashogeet* testifies to his success in singing an ode to failure. *Stuteecheen Indradhanushya* is equally charming. G. R. Dodke is essentially himself in his reflections on small things and big. Right thing in the right place that seems to be his maxim and practice in his numerous but meritorious essays. The touches of humour are really enjoyable and must raise a smile on your lips even if you are reading alone in your study.

Poet Yeshwant has also tried his hand at essay writing with the cautious suggestion that he regards as components of the personal essay, privacy that is implicit in our letters, looseness that we indulge in while chatting, a little straying away from the theme under discussion, moderate self-justification and approach to truth or illusion of it in one's own familiar way. If one reads his essays with this direction that he has given, one will not be disappointed with his creations. N. V. Gadgil has written much that would easily pass for personal essays in his *Salgudasta*. He has freely related his experiences in public life, some of which are of public importance and others shed light on the personal traits of many of his contemporaries. His acquaintance with classical Sanskrit works is noticeable in several places. The writing is playful, but lacks polish, form and presentation in a neat way. Dattoo Bandekar's *Amritavani* takes pride and shows proficiency in justifying what is generally opposed to common acceptance and he does it in acceptable form. Advanta's *Manache Sankalpa* does not concentrate on a single theme and develop it, but introduces a number of themes in a single essay. Damle treats his essay differently. If their essays on the same theme are examined, this distinction would be clear. *Ispitalabuhareel Vede* and *Shahanyantil Vede* are their respective essays. In *Sansaranteel Ramya Zare* Advanta compares a quarrel between a husband and wife by two illustrations. One makes life tasteful and enjoyable while another makes it desolate like the Sahara. While reading Advanta you feel as if an intimate friend is detailing his day to day experiences and observations in frank, fond manner. Iravati Karve in her *Paripoortee* does not fail to make you realise that you are in company of a thoughtful sociologist who puts forward her ideas with moderation and restraint.

Although this field cannot boast of any richness, what it has is such as should make proud of it. It is growing and during the last ten years many writers are finding their way to arrival as writers of good, enjoyable personal essays that are really readable.

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## Letters.

Letters written to near and dear are often expressions of emotion and sentiment if written intimately and in detail. Such writings are not mere business letters cryptic and brief but expansive, explanatory, apologetic, advisory, descriptive, in fact depending upon the mood and trend and capacity of the writer. Letters written by important personages in any field of human activity, often become excellent source material for writers of biographies. But such letter-writing is not very frequent or general in Marathi and whatever there is very recent origin. Acharya Dada Dharmadhikari's letter published in *Satyakatha* in 1947-48 show what literary value they have. In such letters only the form is of letters but the contents could be of a very very wide variety. Pandit Jawaharlal Nehru's letters to his daughter Indira Priyadarshini, originally written in English were translated in Marathi by V. L. Bodas in 1934. Similarly Mahatma Gandhi's letters, translated by Vasantamitra in 1922 and letters to Gandhiji translated by S. P. Patwardhan and *Turungatil Patre* translated by V. S. Khandekar are letters of this kind.

Letters originally written in Marathi are *Haribhauncheen Patren* written to G. V. Kanitkar and Kashitai Kanitkar are indicative of the keenness of H. N. Apte for social reform, his approach to the controversy between Tilak and Agarkar, the founding of the *Sudharaka* the first stage of the social reform movement, the first eruption of plague in Poona in 1897, work of the Christian Missionaries etc. These letters were not written for publication and the opinions on the matters concerned freely and privately expressed by Haribhau Apte at once invest them with a special value. In the beginning a certain formality is noticeable but later, Apte becomes quite informal and seems to talk in his letters about his complaints against his wife for unwillingness to learn, be literate and know at least her mother tongue well. These letters were published in 1929.

N. S. Phadke's letters written to Kamala Phadke, his finance and later wife under the title *Kamalapatren* published in 1949 are as enjoyable as Haribhau's. The difference being that while the letters of Haribhau may be characterised as healthy and nourishing Phadke's are savoury and spicy. Phadke writes to her about his experiences at Banaras, Jubbulpore, Kashmir. Apparently, their framing is such that they were designed for publication. Much more beautiful and enobling play of the writer's mind is to be found in Kaka Kalelkar's letters written to Pundaleekji Katgade which are collected in *Saprema Vande Mataram*. "One who expects little for oneself and gives as much as he can gains thousand fold in contentment, prestige and spiritual power," says Kakasaheb in one of his letters. In another he says, "If every Brahman does some service to one Harijan or many, that will contribute more to strengthening of Hindu Society." To all appearances, Kalelkar has described his own career till he met Gandhiji in the first 88 letters.

Most letters in Marathi are either expository or descriptive. N. M. Patwardhan's *Hitapatren* are of great educational importance. He makes the reader acquainted with the ideas of Mac Dougal and Dale Carnegie. Advice that would be of benefit to young and old alike is found in these letters. *Shalinicheen Nivadak Patren* edited by G. B. Makode also fall in the same category. Some seriously discuss the problems before young couples married or about to be married. Y. D. Pendharkar's *Prapanchik Patren* are also full of counsel and advice but not formal, because the writer knows that a letter to be really touching, there must be tenderness in it. N. D. Tamhankar's *Anek Asheervad* and *Vadilanche Seveshi* are collections of letters that are primarily such as offer counsel but he has attempted variety in them by not confining himself to the addressee but several other people and thus they become interesting. The general trend is to bring about an understanding between old ideas and new. *Krantipooja* is a bunch of letters that a patriotic young man sent to his wife from jail, collected by B. R. B. Rao. The writer speaks of revolution, attacks traditions and orthodoxy and offers dissertations on political, social and economic freedom for the delectation of his wife and to make her a revolutionary like himself. S. R. Bhide's *Pudhen Kay?* is really a lengthy essay in the form of letters on university education for women on the pretext of writing to a sister who has passed her matriculation, by her brother. Sane Guruji's *Sundar Patren* are full of sentiment in which he lays his mind (or heart?) bare as N. G. Gore has said. In one letter his reaction to the sudden death of a baby sparrow is depicted in a touching way. Like all his writings, his letters too are not art for art's sake, but art for better life.

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Anant Hari Limaye's *Daryapar* is also full of sentiment. These letters are written to his wife. The writer as an army officer had to remain in Europe on duty and from there these letters are written. These were not intended for publication when written and therefore they have the freshness of real flowers; they do not look fresh like paper flowers.

N. L. alias Nana Athavale wrote letters to Shripad Joshi which have been collected and published under the title *Prasadadeeksha*. Nana Athavale has been described by Kalelkar as a 'lustrous jewel' of Maharashtra. He is a Gandhian and in his letters, there is an obvious current of defence of Gandhism. One naturally expects a tolerant attitude towards all non-Gandhians from Gandhians, but Athavale does not invariably stand this test. Referring to the activities of Rashtriya Swayamsevak Sangh he says, "It only encourages a militant and carefree attitude among our young men." And this, when he says in one of his letters that one should always be in search of one's faults. Gandhiji also has written letters to one of the girl inmates of his Ashram which are published as *Vatsalyachee Prasadadeeksha*. Gandhiji says in one of his letters "Judge not lest ye be judged". and added that this maxim should for ever be carved on one's heart.

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This is about all in the form of letters. N. C. Kelkar's correspondence has been published in two volumes, but they are only selected letters. Quite many of them are just business letters, but some do reflect the writer's personality. His news despatches did this far better, whether they were written from on board the steamer that took him to Europe or from London or New Delhi or Simla. Letters can be of literary value, as a form of literature when they will be freely, informally written but all the same would show out the essayist, the poet, the biographer, the playwright in the writer in delicate, subtle shades or streaks. When eminent men in all fields of life will do this as a pastime, the letter form of literature will grow. Even now stories or novels are written by some in the form of letters or diaries, but they are only skeletons. In essence they are short stories or novels.

The shortest story, the allegory and the word picture are also forms of literature that have been handled by some but that is mainly in the literature for children. Esop's fables are well known as allegories and they have appeared in Marathi as also from *Panchatantra* and *Hitopadesha*. In the field of word pictures Raghuveer Samant, V. D. Ghate, Lakshimibai Tilak, Kamalabai Deshpande, Tarabai Modak, Malatibai Dandekar, N. D. Tamhankar and S. S. Khanolkar have done notable work in the midst of their other literary work. In this respect *Kanhi Mhatore va Ek Mhatoree* by Ghate and the chapters *Hansre Nirmalya* and *Chimanya* in her *Smaransankhlee* by Kamalabai Deshpande are specially remarkable. Tarabai Modak's *Bichareen Balaken* and Gopinath Talvalkar's *Griharatne* and *Naveen Griharatne* must also be mentioned as admirable contributions. Malatibai Dandekar's *Vidyutrekha*, containing the word picture *Tapaswini* does great credit to her descriptive power through the medium of words.

*Vijechee Vel* is a collection of personal essays by Kanekar. *Phavlya Veleen* is by S. K. Devabhakta.

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Critics in Marathi have not taken as much notice of biography and autobiography as they have taken of poetry, novel and drama. This form of literature has remained comparatively much neglected, even though, there are easily over a thousand, big and small books in Marathi under this classification. One reason may be that though there have been enough books, their artistic content has not been found encouraging enough to the critical eye. It is true that biography, according to many writers, necessarily means hero-worship, showering of unmixed praise on the subject of the biography or justification of all his doings, even sins of commission and omission. But there are some who believe in appreciation of merits, objective assessment and treat their subjects in that way. There are some who believe in total condemnation too. Whatever that may be, it is for the critics to bring the biographers round to the correct path of telling the truth as they see it in the light of facts and indisputable evidence.

A number of biographies of incarnations of God, Saints, Saint-poets and men of other worldly inclinations have been numerous. Shrikrishna and Shriram are the most adored of incarnations but not

much has been written about them in the last seventy years. S. G. Ghaisas wrote in 1949 *Shrikrishnacharitrarahasya* and some other small books on them, chiefly meant for school-boys and school-girls. S. M. Mate published in 1939 the biography of Parashurama. As a matter of fact, there is little about this 7th incarnation of Vishnu in this book in a personal way. The Sociological position that Mate has tried to explain in it is of real importance. The Brahmins and Kshatriyas who were previously at daggers drawn, were reconciled to each other in a single social system. Vaishyas came later and lastly the Shudras who were the followers of Bali and the Atishudras who were the worshippers of Mahadeo were incorporated in the Hindu Society. This is in brief the thesis propounded by Mate. In his argument, it is apparent that he has at heart the best interests of the Hindus and his thoughtful presentation is logical, in conformity with the history and scientific. Gopinath Talwalkar's *Ashiache Dharmadeep*, published in 1933 contains sketches of the lives of Shrikrishna, Gautama Buddha, Jesus Christ, Mahomed Paigambar and Zaratushttra and is a good first acquaintance of these religious founders particularly useful for secondary school-boys. There are only two good books that deal with the life of Gautama Buddha. They are Dharmananda Kausambi's *Bhagawan Buddha* and *Tyagaraja Bhagwan Gautama Buddha* by R. G. Kolangade and K. A. Padhye. Kosambi's book is an admirable blend of religious faith and laborious research. He has for its background contemporary political and religious environment. The other book is more devotional. Two other books on the Buddha by R. M. Bhamburkar and M. V. Pradhan are also noteworthy. *Christacharitra* (1944) by Balubhai Mehta emphasises the need for comparative study of all religions. *Hazrat Mahomed Paigambar* published in the second edition in 1935 by Syed Ahmed Amin removes a great many misunderstandings about the Prophet and Islam. The achievements of the Prophet as a founder of a new religion, a social reformer and a statesman are comprehensively described by the author. *Parshancha Itihasa* by M. V. Kathvate includes the life of Zaratushttra. M. R. Taki in his *Acharyachatushtaya* has briefly described the life and work of Shankara, Ramanuja, Madhava and Vallabha. The life of the Shankaracharya has been written by M. R. Bodas in 1923, V. V. Kavi in 1931 and Mahadeoshastri Joshi in 1935 in their own way. M. G. Mainkar and R. D. Gurav have written in 1947 about the life and philosophy of Shri Basaveshwara. There are five biographies of Ramakrishna Paramahansa by K. G. Kinare (1924), K. N. Athalye (1929), S. B. Thombre (1936), N. R. Paranjpe (Part I in 1923 and Part II in 1925) and V. B. Athavale (1942). Paranjpe's would appear to be the best in point of faith in the subject of the biography and exposition. *Bharatache Vichara Pranete Shri Ramakrishna-Vivekananda Ramateertha* has been written by K. L. Purohit in 1948. The story of Vivekananda's life has been told by K. N. Athalye and Swami Gunateelananda. In the opinion of Athalye the Swami is the Ramadas of Bengal. S. K. Phadke wrote the life of Swami Dayananda because of reverence for the new Vedic religion. This was written in 1928. *Chakradharacharitra* by D. C. Pangu was published

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in 1934 under the auspices of the Sayaji Bala Dnyana Mala. *Vidyarthi Teertharam* by K. B. Babar (1929), *Shrimat Paramahansa Swami Ramateertha Yanchen Charitra* by G. P. Bhawe (1922), *Shrimadyogishwara Yadnyavalkyacharitra* by R. G. Kalangade (1936), *Yadnyavalkyacharitra* by S. A. Vare (1936), *Shri Aravinda Ghosh Yanchen Charitra* by Y. G. Kanetkar (1931), *Yogi Aravinda Ghosh* by P. B. Kulkarni (1935), *Shri Meherbaba* by C. D. Deshmukh (1939), *Dr. Besant Charitra* by R. S. Bhagwat (1947), *Shri Madhwacharya va Tyanchen Tatvadnyana* by R. B. Avadhani (1949) are all readable for those interested in spiritual lore. They are all dominated by hero worship and implicit devotion. Bhagwat believes that Dr. Besant's religious outlook is wider than the outlooks of Tilak, Aravinda, Gandhi, Dayananda and Vivekananda. Deshmukh sees perfection of life in Meherbaba. Avadhani firmly believes that Madhwacharya's career cannot be adequately described even by the gods. Research as such is to be met with only in Kosambi's *Bhagwan Buddha*. But almost every writer has taken pains to collect information conducive to establish the greatness of the subject of every biography, even if literary art as such is lacking in them.

The biographies of Saints have always received prominence in Marathi. They are full of unmixed, blind faith in the saints concerned and there is nothing of a rational approach in these writings. Thus Ghugdare wrote about Gondavalekar Maharaj in 1921, Nathamadhav wrote of Upasani Maharaj in 1923, Soman wrote of Vangiya Satpurusha Shri Naga Mahashaya in 1923, Mankal wrote of Shivaram Maharaj in 1923, L. G. Bapat wrote of Ramananda Beedkar Maharaj in 1927, Tambe Shastri wrote of Narayan Maharaj Kedgaonkar in 1928, P. S. Desai wrote of Aee Sharadamani Devi in 1929, G. D. Patki wrote of Shri Siddharoodha Swami in 1928, Narahar Shastri Joshi wrote of Bahirjeebova in 1933, Paralkar wrote of Kadoba Maharaj in 1935, Dalvi wrote of Rasham Taki Maharaj in 1936, G. R. Kulkarni wrote of Shri Manik Prabhu in 1937, Anantadas Ramadas and Dhenudas Dole wrote about Chounde Maharaj in 1938, P. B. Kavde wrote of Gadge Maharaj in 1939 and Rahirkar wrote of Dada Maharaj Satarkar in 1948.

However, the lives of poet-saints like Dnyaneshwar, Tukaram, Ramadas and Ekanath that several writers have written are written with due reasoned criticism. J. R. Ajgaonkar's *Marathi Adyakavi Shri Dnyanadeo* (1923), R. S. Taki's *Shri Dnyanadeo Charitra, Grantha va Tatvadnyana* (1932) and M. D. Altekarkar's *Shri Dnyanadeva* (1940) are the main books on Dnyaneshwara. Altekarkar is easily the best of them. He has cogently pointed out that Dnyaneshwar was an exponent of moderation in work, eating and enjoyment. J. F. Edward's *Dnyaneshwar* presents the Christian approach to him. S. R. Deshpande has written about Nivrittinath in 1933. J. R. Ajgaonkar has written about Namdev as also L. N. Joshi and Y. S. Sardesai in 1927, 1930 and 1950, respectively. S. P. Joshi has collected information about Namdev's work in the Panjab and put it forth well in *Panjabantil Namdeo*. P. N. Pataskar has, in his book on Namdev considered in detail the point whether Namdev was a robber. N. R. Phatak in his *Shri Ekanath, Vangmaya Ani Karya*

has interpreted Ekanath in his own independent manner, but his originality often leads him to eccentricities and then he draws unacceptable innuendoes. Ekanath on the whole has not received the same notice from writers as Ramadas and Tukaram have. D. V. Parkhe's *Shri Tukaram Arthat Vyavaharadharma* (1927), K. S. Kelkar's *Shri Tukaram* (1928), B. K. Dhurandhar's *Santa Mukutamani Shri Tukaram Maharaj Yanchen Charitra* (1928), L. N. Joshi's *Santa Tukaram* (1929), R. G. Harshe's *Tukaram Charitratmak va Vivechanatmaka Prabandha* (1933), K. H. Paudval's *Sant Tukaram* (1934), J. R. Ajgaonkar's *Santashreshtha Tukaram* (1935), M. S. Kelkar's *Sadhuvarya Tukaram Maharaj Yanchen Charitra ani Shikvan*, P. M. Lad's *Tukaram* are all remarkable books. Harshe's approach is that of inquiry, reasoning and interpretation on a rational basis. Others still believe in miraculous stories about him except of course Lad.

K. N. Athalye wrote *Samarthanen Samarthya* in 1925, K. H. Dikshit wrote *Samarthanchi Athavan* in the same year, S. D. Pendse wrote *Rajaguru Samartha Ramadasa ani Tyanche Akshepak* in 1930, S. K. Altekar wrote *Samarthacharitra* in 1933, Balaswami wrote *Samarthanen Panchavidha Darshan* in 1941, S. S. Deo wrote *Shri Samarthacharitra Prathama Khanda-Shri Samarthavatara* in 1949 and B. V. Bhat wrote *Shri Samartha Ramadasa and Shri Ramadasa Sampradaya* in 1950. All these are very informative books. Altekar, Phatak and Harshe are duly conscious of the Saints' contribution to popular welfare but their works are inspired by a spirit of inquiry and search for truth.

Biographies ordinarily should spring from such motivations as patriotism, devotion, rational criticism and artistic outlook. In modern Marathi, most biographies have been produced either because of devotion to the subject of the biography or the consideration of popular education and enlightenment *i. e.*, patriotic motive. Rational exposition and interpretation is the feature of very few. And from the purely artistic point of view nobody has touched this literary form. Political leaders and patriots have received the best attention as they have deserved it and therefore Tilak, Gandhi and Nehru have attracted most notice. N. C. Kelkar, K. M. Phatak, D. G. Padhye, G. K. Lele, Bapurao Ambekar, S. V. Vaidya, A. V. Marathe, P. S. Apte, D. N. Shikhare, S. L. Karandikar, R. B. Tilak, B. V. Gogate, V. D. Gokhale and N. S. Phadke have written full length or small biographies of Tilak. Most of these writers with the exception of Ambekar have respect for Tilak. After Kelkar published his biography of Tilak its chief adverse critics were Ambekar and N. R. Phatak. Kelkar in his *Tilakanen Punyasmarana* has given adequate replies to them in a convincing manner and exposed their mischievous efforts. While writing about Tilak and Gandhi, Kelkar has written in a balanced, judicial manner. The works of Karandikar, Apte and Phadke, particularly Karandikar's are excellent as first acquaintances with Tilak for young people. Tilak was so much a public figure that his personality could scarcely be separated from his public image. Yet S. V. Bapat collected in three volumes a great deal of material about him as an individual and published

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them as reminiscences and reflections. Kelkar's 2000 pages and Bapat's equal number afford enough material for an artist writer to construct and mount a biography of Tilak that could be fitly called a literary effort. The same is true about the voluminous material that is published about Gandhi and Nehru. Thus S. K. Damle wrote about Gandhi in 1924, Ek Rashtrasevak wrote in 1924, Vangmaya Visharada wrote in 1924, Seetakanta in 1924, K. N. Asnodkar in 1930, S. V. Vaidya in 1930, M. S. Kelkar in 1931, H. G. Phatak in 1939, P. S. Apte in 1942 and 1948, G. T. Gaokar and D. N. Shikhare in 1944, Sane Guruji in 1944 and 1949, Dada Dharmadhikari in 1946, Prabhakar Diwan in 1946, D. V. Kulkarni in 1947, P. S. Tillu in 1948, G. S. Phadke in 1948, V. D. Gokhale in 1949, Govardhan Parikh in 1949 and S. D. Javadekar in 1949. Most of them have written about their personal observations of Gandhiji at work and rest. Only Shikhare has given a continuous full story of Gandhi's life. What Javadekar writes about Gandhi is worth quoting as being a very appropriate observation. He says, "what Gandhiji was endowed with at birth was so meagre that what he acquired on the basis of it is really amazing. His intellect was ordinary, he was like any other common man given to indulgence and he was timid, but his devotion to and faith in truth was uncommon from his very childhood and he became a Mahatma on the strength of unswerving and tenacious adherence to truth." In his book, *Lokamanya Tilak ani Mahatma Gandhi*, published in 1946, Javadekar has made a comparative study of the radical and similar nature of Gandhiji's and Tilak's outlook.

When Nehru came on the horizon and his lustre began to illumine the Indian firmament, he too became the subject of character sketches and biographies. R. G. Bhide, Narayanandan, Apte Guruji, M. K. Deshpande, Gopinath Talwalkar, V. M. Phanse and Sane Guruji wrote his biographies between 1930 and 1950. Of all these Gopinath Talwalkar's *Anandabhuvan* is perhaps the most fascinating, being both devotional and critical. It can be described as a biography possessing literary art. N. G. Gore translated Nehru's autobiography with such ability that it can pass for an original book. Shikhare also wrote a full length biography after interviewing Nehru twice. Like the biography of Gandhi by Shikhare, Nehru's biography also is a continual story that sustains interest. Besides Tilak, Gandhi and Nehru, other patriots too met with recognition at the hands of some appreciative writers. N. S. Phadke in 1920, R. D. Gurav in 1931, V. D. Gokhale in 1949 wrote biographies of Dadabhai Naoroji, the Grand Old Man of India. Phadke has written well-how can he ever write badly? but his simple, sweet language is not to be found in this book. On the contrary it strikes one as artificial, insipid and theatrical. Pandit Motilal Nehru found biographers in R. P. Kanitkar in 1931 and R. S. Gokhale in the same year, Chittaranjan Das in D. V. Tamhankar in 1922, P. B. Kulkarni in the same year and V. V. Patwardhan in 1925. J. G. Karandikar wrote about Vitthalbhai Patel in 1948 and V. D. Gokhale in 1949. Mostly these are encomiums, pure and simple. Sometimes the need of the hour spurred such efforts as for instance H. M. Joshi wrote

about Abdul Kalam Azad when he was elected President of the Indian National Congress for the second time in 1940. When Shaikh Abdulla was the rising star M. L. Samant wrote his biography in 1948. R. G. Bhide wrote Madan Mohan Malaviya's biography when contrary to his moderate tradition of a whole life, he joined the Civil Disobedience Movement and broke law. After his death in 1946, it was but timely that G. K. Tillu should write a small biography of Malaviya. After India became politically free and sovereign V. D. Gokhale was properly impelled to write biographical sketches of the veterans of the Congress movement like Dadabhai Naoroji, Ranade, Gokhale, Vitthalbhai Patel, Tilak, Lajpatrai, Malaviya, Sarojini Naidu, Subhas Chandra Bose and Mahatma Gandhi and others. This was done in 1949 with a view to acquaint the then new generation of young Indians with their political ancestors. U. K. Apte wrote a small biography of Lala Lajpat Rai, designating him as Panjab-Kesari in 1929, soon after his death in 1928. Similarly Seetakanta published a biography of the patriot in 1922. S. K. Phadke found *Navayugacha Poorvaranga* in his work on Lajpatrai's life. Subhas Chandra Bose's life will always remain as inspiration to those who admire heroes and their uncommon doings. R. G. Bhide wrote about him first when in 1928-29, he became known as a popular and militant follower of Chitta Ranjan Das. After the well-known, stormy session of the Tripura Congress over which Bose presided, a number of his biographies followed. They were by Annyayee in 1946, Amarendra in 1946, D. D. Bhagwat in 1947, P. N. Oka in 1947, M. R. Kanitkar in 1947 and V. D. Gokhale in 1947. One was written before Tripura Congress by R. P. Kanitkar. All these are written after he left India *in cognito* and joined Germany and Japan with a view to gaining political freedom for India in alliance with those powers. Of all these P. N. Oka's is more important than others because he was associated with Bose from July 2, 1933 to August 18, 1945. He has discussed many private and public aspects of Bose's character in the book. Some of the biographies were written because prizes were offered to suitable books on the personality concerned. For instance Phadke's *Dadabhai Naoroji* and D. G. Yeravadekar's *Gopal Krishna Gokhale*. Gokhale's biography was attempted by Sane Guruji in 1925, S. R. Parasnis in 1933, B. S. Kulkarni in 1939 and V. D. Gokhale in 1949. Very recently Prof. N. R. Phatak also has written a biography of Gokhale and fairly comprehensive as it is so far as his personal and political life is concerned, it sadly omits references to him as an economist and member of the Bombay and Imperial Legislative Councils. Phatak wrote a biography of Ranade too in 1924 and published practically a reprint of it in 1968. Others who have written about Ranade are G. P. Patwardhan, M. V. Phatak, D. P. Ranade, and D. G. Karve's original in English translated by G. M. Kulkarni in Marathi. Most of these were written on the occasion of Ranade's birth centenary in 1942. But all efforts have to be supplemented by Ramabai Ranade's *Amchya Ayushyantil Kanhi Aithvani* originally written in 1910. It has gone through several editions thereafter. In this Ranade emerges as a private man, a family man, a husband, a son and a friend and also as semi-

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saint. To understand Ranade as a publicist and a patriot Kulkarni's translation of Karve's original is the best. Vasudeo Balvant Phadke followed quite an opposite way of serving his people. His biographies by R. G. Borvankar published in 1929 and an ampler and abler one by V. S. Joshi in 1947 are notable. Borvankar had also previously written a sketch of Ganesh Vasudeo Joshi, better known as Sarwajanik Kaka. Mohamed Ali, younger of the Ali Brothers got a biographer in V. V. Hadap in 1923 and in 1938 three biographers in Shaikh, Gurav and Patil. G. K. Raykar has written about Bhagatsingh, Achyut Patwardhan and Aruna Asaf Ali. K. M. Tamhankar wrote, about Sarojini Naidu in 1925 and R. G. Bhope in 1927. After her death two more sketches of Sarojini Naidu were written by M. B. Gurjar and V. D. Gokhale in 1949. Sane Guruji has written a biography of Ishwar Chandra Vidyasagar in 1927, which is quite readable. Pandurang Mahadeo Bapat's life and career are a worthy subject for a thrilling biography. After the *Satyagraha* at Mulshi, Lalji Pendse wrote very intelligently and understandingly about his characteristics though rather briefly. That was in 1926. Balukaka Kanitkar (Sevananda) wrote about him in 1938 as *Amche Senapati* and called him the Ramadas of neo-Maharashtra and it has come out quite well. Similarly fascinating and even more exciting and romantic is Vinayak Savarkar's career and S. R. Ranade, R. M. Athavale, M. S. Gokhale, G. P. Parchure and S. L. Karandikar have written his biographies. Of all these Karandikar's is easily the best as a literary and thoughtful survey. His elder brother Ganesh Savarkar was as much a sufferer for political freedom and a hero. D. N. Gokhale wrote about him in 1947. Balashastri Hardas wrote Bhai Paramanand's biography in 1940 in his usual eloquent style. Dr. N. B. Khare's biography in two volumes has been written by Jagannath Ramchandra Joshi dwelling on all his rare merits. This was done in 1950. S. H. Ballal wrote a brief sketch of Madhao Shrihari Aney after he was recognised as an all India leader on account of his lead of the forest *Satyagraha*. R. P. Kanitkar similarly wrote of Babu Rajendra Prasad after he became the first President of free India. D. N. Shikhare wrote a sketch of Dr. S. Radhakrishnan, the second President of India. Ambedkar's biographies have been written by T. B. Karavatekar and K. N. Sutar and Khairmode. But the best and comprehensive one is by Dhananjaya Keer both in English and Marathi. Durgabai Joshi wrote a sketch of Veer Vamanrao Joshi in 1940, B. N. Rajahansa wrote of Jayaprakash Narayan in 1946, D. B. Karnik of Manavendra Nath Roy, P. S. Tillu wrote of Nana Patil, who had another biographer in S. R. Bivalkar. T. R. Deogirikar wrote a full-length biography of *Vasukaka Joshi ani Tyancha Kal* in 1948 in which he well brought out his relations with Tilak as his friend and helpmate. H. M. Joshi has recently written a full length biography of Khan Abdul Gaffar Khan. The biography of Shri Y. B. Chavan is a very good sketch of a glorious career.

There have been some celebrities in the life of Maharashtra who made their marks in more than one field of activity. One such in the consolidation of British rule in Western India was Balashastri

Jambhekar. He was a remarkable versatile pioneer. Demand for fundamental political rights, reconversion of converts to Christianity, beginner of public journals and periodicals, publication of Dnyaneshwari, interpretation of copper plates, mastery over a number of Indian and European languages, first Professor of Mathematics and teacher of men like Dadabhai Naoroji and Bhau Daji Lad—such were the facets of his career which were cut short when he was only 34. He has been described as the founder of a new era and father of modern Maharashtra in his biography of the Shastri in three parts by G. G. Jambhekar, a kinsman of his. The author's very painfully felt grievance is that later public men were indifferent to Balshastri's achievements and they never acknowledged his pre-eminent position. P. C. Patil, Dalpatsinh Chavan, R. D. Kavali and A. A. Mankar between 1927 and 1940 did something to bring before the public the achievements and efforts of Jotiba Phule, but they were quite inadequate. However Dhananjay Keer has done that much needed service to the people of Maharashtra by publishing his biography both in English and in Marathi very recently. It is full and comprehensive and appreciative. Atre produced a film biography also of the remarkable man who was so great even without English education which his contemporaries like Ranade and Bhandarkar received. Vishnu Parsharam Pandit, Gopal Krishna Deodhar, Mahadeo Ballal Namjoshi, Sir Moropant Joshi, Dr. Balkrishna Appasaheb Chirmule, D. K. Karve and Lakshmanrao Kirloskar, have been presented to the public in their biographies by S. S. Pandit, N. V. Phadke, G. M. Namjoshi, M. D. Hingve, M. R. Walimbe, W. H. Khadilkar, B. V. Virkar and S. V. Kirloskar. G. R. Hawaldar has written a biography of Vishwanath Narayan Mandlik in 1927 in two parts of over 1200 pages. Mandlik was likened to Ramshastri Prabhune by no less a man than Agarkar who had founded the *Native Opinion*. It is, of course, not critical or artistic but full and informative. S. H. Ballal wrote *Tapaswi Babasaheb Paranjpe* in 1947 and fully explained in it his services to the public. The biography of Vinayak Ramchandra *alias* Annasaheb Patwardhan by Aprabuddha entitled *Brahmarshi Annasaheb Patwardhan Yanche Charitra* is a rare creation of its kind. G. S. *alias* Dadasaheb Khaparde who fully realised how Annasaheb had become a *Sthitapradnya* has presented him in flesh and blood to the ordinary reader. S. V. Thakar has written about Gulab Maharaj who worked among the Bhils for their regeneration. S. N. Karnataki has accomplished the biographies of Bhandarkar, Telang, and Bhau Daji and they are full of unmixed praise. S. K. Phadke wrote *Vishnu Krishna Puranik Yanche Vivechak Charitra* to show how he was an ideal citizen and in support of it cited a number of quotations from Sanskrit works. Similarly Vishnushastri Puranik, Krishnashastri Deodhar, Ganpatrao Nazar, Sir Bhalechandra Bhatavdekar, K. G. Lokare, Dr. Wanless, Samuel Hanniman, Purushottamshastri Hirlekar and G. K. Kshatriya Suryavanshi, all well known physicians found biographers in Vamanashastri Datar (1935), Shaik and Gurav (1930), Gargi Bhatavdekar (1937), G. V. Shende (1927), T. N. Sathe (1933), G. D. Apte (1936), P. H. Deshpande (1935) and V. B. Parashare (1934). Conspicuous position and distinction in any field of human activity can inspire a

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biography. Thus G. N. Nattu wrote a sketch of D. B. Deod in 1940, and G. B. Nirantar of G. S. Marathe in 1942. R. G. Bhoje wrote of Swami Shraddhanandji in 1927 and S. V. Jog of Pandit Shivanath Shastri. Umakant Keshao Apte wrote in 1930 about K. V. Waze who formulated Indian sculpture and was also a writer of a Smriti as well. R. G. Kanade wrote about *Jyotirvida Shankar Balkrishna Dikshit* and *Indian Scientist Jagadish Chandra Bose*. D. V. Kelkar wrote of Jyotirvida Venkatesh Bapuji Ketkar; R. A. Rairkar about *Acharya Prafulla Chandra Ray*. R. G. Kanade and G. D. Khanolkar wrote about Professor Vijapurkar, the educationist. Khanolkar has emphasised Vijapurkar's effort to organise education on the co-operative basis.

That our princes in their heyday should find biographers to praise their real or fictitious virtues is natural. This is not to say that every prince was a devil. Far from it. That Sayajirao Gaikwad of Baroda should find biographers in English and Indian languages is entirely his due. D. N. Apte wrote his biography in three volumes in 1936-37. C. V. Joshi, V. P. Dandekar also wrote his biographies. Whether in these biographies or in others the good points of the subject of the biography are only detailed. Such are G. D. Dalvi's *Pahile Raghuji Raje Bhosle Yanchen Charitra*, P. G. Ranade's *Dharmaveer Raje Lakshmanrao Bhosle Yanchen Charitra*, A. B. Latthe's *Shahu Chhatrapati Maharaj*, A. G. Joshi's *Shahu Chhatrapati*, B. N. Joshi's *Raghunathrao Pandit Pant Sachiv Yanche Charitra*, A. V. Marathe's *Amche Ghorpade Ichalkaranjikar* and *Aple Raje-bahadur Sardesai of Savantvadi*.

Historical personages have also become the subjects of biography. Among these are *Vatsaraj Udayana* by M. K. Katdare (1941), *Shakakarta Shalivahan* by N. K. Behere (1943), *Harshacharitra* by V. T. Apte (1928), *Hemadri urf Hemadpant Yanchen Charitra* by K. A. Padhye (1931), *Jhanshichi Ranee Lakshmibai* by G. B. Chiploolkar (1927), *Lakshmibai Pradhan* (1933), P. S. Tillu (1948) and R. G. Bhide 1947, *Maharana Pratap* by V. S. Kolhatkar (1935) and L. N. Joshi (1922), and *Haider Ali* by Pingale (1943) from Indian history in general. All the rest are mostly from Maratha history. G. S. Sardesai's *Shakakarta Shivaji*, *Shahaji Raje Bhosle*, *Sthirabuddhi Rajaram*, *Uggraprakriti Sambhaji* and *Nanasaheb Peshwe*, C. V. Vaidya's *Maratha Swarajya Samsthapak Shri Shivaji Maharaj*, *Chhatrapati Sambhaji Maharaj* and *Malharrao Holkar* by K. M. Rangnekar, *Pahile Bajirao Peshwe* by N. K. Behere, *Shrimant Thorale Madhaorao Peshwe* by S. A. Sahasrabuddhe, *Sadashivrao Bhau* by V. M. Bhuskute, *Sawai Madhaoravanchi Katha* by S. D. Kulkarni, *Mantruttama Nana Phadnavis* by K. B. Joshi, *Rashtraveer Khandu Ballal* and *Santaji Ghorpade* by N. H. Palkar, *Pahila Peshwa Balaji Vishwanath Yachi Katha* by D. P. Ranade, *Satarche Chhatrapati Pratap Sinha Maharaj* by R. G. Rane, *Senapati Tatya Tope* by N. D. Savarkar, and *Rango Bapooji* by K. S. Thakre are all informative and readable. This applies particularly to all works of Sardesai who is not carried away by emotion nor does he indulge in any comment or moralisation. Of all these biographies, the most remarkable is Thakre's. Facts are stronger than fiction is fully realised

in Thakre's *Rango Bapooji*. The difficult and trying situations through which the subject of this biography had to pass, the dangers he faced and the risks he took read as pieces from a romantic novel. He was the first ambassador of a Maratha Prince to go to England to demand justice. In 1843, he addressed Parliament in Marathi. Thakre has executed a big job indeed. Thakre has many adverse things to say about Brahmans, whoever they are princes, common men or priests. He has tarred them with the same black brush and equally objectionable sins of commission and omission of others are slurred over, for reasons best known to himself.

Celebrities among women are commemorated chiefly by men writers ; but women also have given a helping hand. Thus Ramabai Deshpande wrote in 1940 about Gargi and Maitreyi in *Amchya Pracheen Maitrinee*. V. D. Gokhale has written about *Swarajyantil Grihangana ani Ahilyabai Holkar*. P. K. Thakur's *Rashtramata Jijabai*, C. G. Karve's *Anandibai Peshve*, B. A. Desai's *Bhagyashalee Radhabai*, B. B. Keskar's *Dr. Kasheebai Navarange*, M. S. Dikshit's *Veerapatnee Yamunabai Savarkar*, Shanta Bankar's *Samajabhooshan Savitribai Jyotirao Phule*, Mategaokar's *Pandita Ramabainche Samkshipta Charitra*, D. P. Ranade's *Kasturba* and D. N. Shikhare's *Rashtramata Kasturba* are readable life sketches. But original information is to be found in *Anandibai Peshwe* by C. G. Karve. Although it is written for younger readers on the basis of all available historical information, the author remarks : " Had Anandibai been more fortunately circumstanced, she would probably have been the dictator of the Maharashtra State in the second half of the eighteenth century instead of Nana Phadnavis ; in any case she would have earned a name similar to that of Tarabai and Jijabai.

Litterateurs and artists have also received a great deal of attention from biographers and in those biographies assessment of their literary achievements and their way of thinking has been dealt with. Sometimes these biographies have practically become long essays on their literary or artistic merits only. Thus V. B. Kolte wrote a biographical essay on Bhaskar Bhatta Borikar in which the first 22 pages have been devoted to source material of the life and career of the subject of the biography and extracts relevant to it and the life itself has received only seven or eight pages. It is only an exposition of his works. L. R. Pangarkar's *Kavivarya Mukteshwar life and exposition of his poetry* written in 1922 and S. V. Paranjpe's *Maharashtra Kavivarya Moropant-life and exposition of his poetry* are similar works. The latter was published in 1925. Naraharshastri Joshi Kharsikar has written a devotional and appreciative life of Shri Vishnu Kavi Maharaj. V. D. Gokhale has written a biography of V. K. Chiploonkar which is suitable for school boys. V. B. Bhawe wrote in 1943 *Adya Maharashtra Natakakar Vishnudas*, S. V. Joshi and K. V. Sathe wrote *Kirloskar* on Annasaheb Kirloskar in 1930 and J. V. Patankar on Govind Ballal Deval in 1936. In Deval's biography only six pages are given to his personal information and remaining 100 to examine and criticise his plays. K. H. Khadilkar wrote *Deshbhakta Krishnaji Prabhakar Khadilkar* in 1949 in which Khadilkar's achievements in other fields as well

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as the drama have been described. P. R. Lele also wrote a small sketch of Khadilkar in 1922. G. D. Khanolkar wrote in 1927, on Shripad Krishna Kolhatkar in which he gives his personal life sketch and goes on to assess his literary career in an appreciative spirit. Khanolkar thinks that the designation *Sahitya Samrat* could be applied to Chiploonkar and Kolhatkar only. V. S. Khandekar's *Gadkari-Vyakti ani Vangmaya* is a good study of his life and career but somewhat overdone. So is his study of Agarkar written for school boys. Agarkar had abler biographers in M. D. Altekar and P. P. Gokhale whose studies are really helpful. Altekar has for no valid reason attacked Tilak in several places out of singular admiration for his hero. B. M. Ambekar, N. H. Kelkar and Venu Panse have written good biographies of Hari Narayan Apte, Panse's being the best. S. L. Ogale and D. K. Barve have written on Shivram Mahadeo Paranjpe and it is a fairly good study of all aspects of his life. His grandson V. K. Paranjpe wrote in 1947 *Kalkarte Paranjpe* which is a justification of all that Paranjpe said, wrote and did. Durga Bhagwat has extolled Rajaramshastri Bhagwat to the skies in her biography of Bhagwat. Vishwanath Kashinath Rajwade's biographies have been written by P. S. Sane, G. D. Khanolkar, B. V. Bhat and V. V. Mendki, the last having come out in 1950. Of all these, Bhat's is the first on merits. R. P. Kanitkar has written a sketch of Vaman Malhar Joshi in 1930 as N. M. Patwardhan also did in 1950. N. C. Kelkar's small biography entitled *Narasinha Kelkar* was written in 1945 by V. V. Vaidya who has seen the 'divine' in Kelkar. N. M. Joshi collected all the encomiums that were showered on Kelkar after his death in 1948. M. K. Deshpande also wrote *Kelkar-life and his works* in 1942. He has also to his credit similar works on Phadke, Atre, Khandekar and Madkholkar. K. N. Athalye and G. H. Kelkar wrote on Lokhitavadi, D. T. Badre on Chintaman Vinayak Vaidya, D. M. Bhat on Vasudeo Shastri Khare, G. B. Modak on Balaji Prabhakar Modak, S. N. Karnataki on Shankar Pandurang Pandit, V. V. Lele on Achyut Balwant Kolhatkar, M. A. Rudrabhate on Bhaurao Kolhatkar and L. N. Joshi on *Natasamrat* Ganpatrao Joshi. Sane Guruji and M. M. Kelkar wrote biographies of Vinoba Bhawe. P. S. Apte wrote about Sane Guruji as also Vaman Chorghade and T. B. Bapat. There is a book *Sane Guruji Vyakti ani Vangmaya* which is an anthology of several writer's contributions. There are not only panegyrics, there are critical appreciations too in them. *Kelkar, Tambe-Vyakti ani Kala* and *Mate-Vyakti ani Vangmaya* are also similarly made up. These made their appearance on the occasion of completion of 60 years by the persons concerned. *Phuldani* is a similar mead of praise given to Bhopatkar in 1940, the contributors being Savarkar, Potadar, Mate and others. *Rajakavi Tambe* by N. B. Paradkar published in 1942 is also worth noting. D. N. Shikhare wrote *Ajkalche Sahityik* in which he wrote sketches of some litterateurs. D. N. Gokhale wrote *Dnyana Koshakar Ketkar* in 1950. G. D. Khanolkar's *Arvachin Marathi Vangmayasevak* is an anthology of literary figures, collected in three volumes, very painstakingly. R. M. Bhamburkar wrote a biography of Jagannath Pandit and R. P. Kanitkar and R. G. Kanade wrote biographies of Ravindra Nath Tagore.

Some foreign celebrities have attracted Marathi biographer *Ayarlandche Rashtraveer* by N. C. Kelkar, *Irish Dhurandhar Emon de Valera* and *Himmatbahaddar Terence Mc Swinie* by N. S. Phadke *Joseph Mazzini* by S. A. Joglekar, *William the Silent* by V. D. Mundale, *Japanche Matma Toyokoho Khagawa* by M. K. Sahasrabuddhe, *Abraham Lincoln* and *George Washington* by V. T. Apte, *Fransachi Jhansivali* by N. C. Kelkar, *Dr. Sun-Yat-Sen* by V. M. Bhuskute, *Ataturk Gazi Kamal Pasha* by Syed Amin are such biographies. Hitler also inspired a number of people with the result that M. P. Nene, Ashavadi, D. P. Ranade and K. N. Kelkar (Hitler and Napoleon) wrote about him. V. M. Bhuskute wrote about Karl Marx, Lenin and Stalin and R. B. Bhide about Lenin but these are all not very convincing biographies in the sense that they fail to grasp the souls of the subjects of biography. Sane Guruji wrote a readable biography of Benjamin Franklin, K. M. Babar wrote on Booker T. Washington, R. P. Kanitkar on Mussolini, D. P. Ranade on Roosevelt and Churchill. S. R. Parasnis has written about Sir Isac Newton and V. G. Joshi and G. V. Pethe have written about Henry Ford. D. V. Tamhankar wrote a biography of Mussolini. Of the western scientists, Thomas Alva Edison had four biographers R. V. Khare, G. V. Pethe, G. P. Ogale and J. S. Kedhekar. G. N. Nattu was attracted by Bradman, the Cricketer. R. M. Lakde has written about Tolstoy as Russia's Gandhi. Nirantar also wrote about Ibsen, the playwright and in that context has written a good deal about *Doll's House*. P. G. Sabnis's *Rousseau*, G. C. Bhate's *Sir Walter Scott*, P. H. Barve's *John Ruskin* and A. S. Sukthankar's *Maxim Gorky* are also similarly written. That is to say, there is more about their literary works than themselves.

Biographical sketches of a number of celebrities collected together have appeared in a number of books and most of them are happily readable. Some of them are meant only for school boys and school girls, but others are critical and appreciative and not merely informative and barely factual. Of the first category are *Ajkalchya thor Vibhooti* by B. B. Talwalkar, *Dhadsee Pravasee* by J. B. Jagtap, *Manavajateevar Upkar Karnare Daridranarayan* also by him, *Krantipurush ani Krantimahila* by P. S. Tillu, *Kanhi Upkari Manse* by Usha Kolte, *Manavateche Pujari* by N. D. Patil, *Jagache Upakarkarte* by K. N. Bhide, *Sanskritiche Nandadeep* by D. M. Damle etc. S. M. Mate has done a good service by publishing *Bara Shastradnya* and *Adhunik Sudharak*. Mate has graded the modern reformers in the following order; Mahatma Phule, Karmaveer Shinde, Vishnubova Brahmachari, M. B. Ranade and Gopalrao Deshmukh. *Bahujanamasajantil Karmaveer* is a collection by D. S. Darekar. G. B. Sardar's *Maharashtrache Upekshit Mankari* is a more weighty collection. Bhau Mahajan, Lokahitavadi, Vishnubova Brahmachari, Jotirao Phule and Vishnushastri Pandit have been sketched in it as awakeners of people before U. K. Chiploonkar. T. V. Parvate's *Arghyapradan* is one such book. It is not merely informative but also critical of the celebrities to whom tributes have been paid. D. V. Potadar has sketched seven celebrities in *Sumanasaptak*. They are Rajwade, Ketkar, M. T. Pat-

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wardhan, Kelkar, Gandhi, Khadilkar and M. B. Bhide. A smart collection of character sketches is *Graha ani Tare* by Satyagrahee i. e., C. V. Bavadekar. *Tejaswee Tare* by Vinayak Savarkar pays tributes to Shyamji Krishnavarma, Balamukunda and Lajjavati Sachindranath Sanyal, Deshveer Pingale and Shashimohan. L. B. Bhopatkar's *Navaratnancha Har* is also remarkable in that he has chosen for his homage Shivaji, Baji Prabhu, Murar Baji and other heroes from Maratha history. *Veeraratnamanjoosha* by G. D. Savarkar, *Bharateeya Adarsha* by B. M. Dabhade, *Ajche Lokanayak* by G. B. Gondhalekar, *Aryavartantil Tejasvi Ratnen* by K. L. Gokhale are useful to students. *Aprasiddha Aitihasik Purushancheen Charitren* by V. S. Vakaskar, *Sattavanche Hutatme* by D. V. Kivalkar and V. D. Sathe, *Arya Veerangana* by K. M. Dongre, *Arvacheen Pancha Kanya* by V. G. Naik, *Bharateeya Streeratnen* by Sarojini Babar have depicted celebrated women's careers. *Vastavadrashite* by K. B. Kurulkar and *Vidnyanayugache Nirmate* by N. V. Kogekar contain sketches of eminent scientists. *Ajache Prasiddha Gayak ani Tyanchi Gayankala* by Ekalavya, *Kala ani Kalavanta* by M. K. Bagal and *Kalavantanchya Sahavasant* by Dhananjay contain pen-pictures of artists in music, painting and the theatre. As an illustration the appreciation of Tembe's art in composing songs by Dhananjaya may be cited.

Character-sketches that centre round an individual and not an event or an occasion have been done by a number of circumspect writers like D. V. Divekar, V. H. Kulkarni, P. S. Kolhatkar, Dhananjay, Atre, Madkholkar and Sarojini Babar. A. B. Gardiner's sketches of his characters inspired Divekar to try his hand at similar efforts. He has dealt with 13 such celebrities including Tilak, Gandhi, Vallabhabhai Patel, Kelkar, Nehru, Jayakar, Paranjpe, Khadilkar, Aney, Subhas Bose, Vitthalbhai Patel and Motilal Nehru. Divekar has capably done this job but his disposition to shower encomium and not try appreciation on merits is pronounced in all. Madkholkar's *Maze Avadte Lekhak* are all character-sketches which are appreciative. His *Vyaktirekha* also falls in the same category. Madkholkar is in the habit of bringing his own self in some of these in an unnecessarily self adulatory way. Opposite is the case of Atre in his *Durva ani Phulen* and this is obvious in his appreciation of A. B. Kolhatkar and Krishnarao Marathe. P. S. Kolhatkar's *Rinanubandhee* is also a collection of good sketches. A great deal of his success is due to his sense of humour which is constructive ; Atre's sense of humour is destructive. Khandekar's *Gokarneecheen Phulen* are artificial and inclined to display. V. H. Kulkarni's *Vyaktichitren* and Prabhakar Padhye's *Prakashantil Vyaktee* are pedestrian. Sarojini Babar's *Vadildharee Manse* are sketches of some rural people she closely studied. *Ganagot* is a collection of character-sketches by P. L. Deshpande published in 1966.

Interviews are also a variety of character sketches. H. V. Desai and T. V. Parvate are two writers who have done this notably well. Parvate has given a sub-title to his *Meen Ghetlelya Mula-khatee* which is quite appropriate. The sub-title *Vadasamvadantil Vyaktidarshanen* which means characters that emerged out

of *tete-a-tete*. Jayakar, Paranjpe, Ambedkar, Kher, Chunilal Mehta, Jamnadas Mehta, K. Natarajan, Devika Rani, Shantaram, Vijay Merchant are some of the celebrities he interviewed and out of the conversation recorded and the background, the characters came to view. H. V. Desai interviewed Munshi, Kher, R. D. Karve, M. N. Roy, B. V. Varerkar and others. Y. G. Joshi parodied interview taking when it became a mechanical affair in the case of some which he called *Anaupacharik Mulakhatee* meaning thereby that they were fictitious.

Reminiscences and recollections are another variety of drawing up characters. From these a dry biography often becomes life-like—a skeleton stuffed with flesh and blood. S. V. Bapat did this on an enormous scale by contacting a number of persons who knew or had personal relations with Tilak. He published about 2000 printed pages of such material. Bapat also carried out a similar task in the case of N. C. Kelkar. Vagbhat Deshpande has to his credit *Haribhau Apte Yanchya Athavane va Samajik Kadambarya*. B. M. Ambekar has also published *Kanhee Athavane va Manoranjak Prasanga* about Haribhau Apte. G. G. Adhikari has published a collection of reminiscences of Gadkari and P. G. Kshirasagar and P. S. Gadkari have recorded their own reminiscences of Gadkari. V. S. Gurjar has written a foreword to this book in which he says there is more stress on hearsay. P. B. Kshirasagar has collected stories about Balagandharva. P. R. Lele has written *Natak Mandaleechya Birhadeen* in which he writes about actors and playwrights from his personal knowledge. P. H. Deshpande has written a similar book about Sawai Gandharva. Lata Mangeshkar has edited *Master Deenanath Smritidarshan* which is a similar work, there being several contributors. Capt. Limaye has written reminiscences from his military life. P. G. Kulkarni has published reminiscences about Nath Madhao. B. B. Kulkarni has written *Mrigajina* which is a collection of recollections of Sane Guruji. K. S. Thakaray's recollections are bright and brilliant and they concern courageous and determined men and women. A. B. Latthe wrote about his English experiences. Annapoornabai Ranade wrote about her deceased husband in *Smrititaranga*. Krishnabai Gadre's *Smriti-sumanen* are dedicated to Pandita Ramabai. T. R. Deogirikar collected reminiscences about Anandibai Gadgil, N. V. Gadgil's deceased wife.

There have been a number of autobiographies too during the last few years. Lakshmibai Tilak's *Smritichitren*, published in four parts are considered an excellent literary work, taking particularly into consideration the fact that the writer is not a much educated woman. While reading these, one feels that the images of N. V. Tilak and Lakshmibai Tilak are conjured up before our eyes in flesh and blood. Before Lakshmibai, Parvatibai Athavale also wrote *Mazi Kahanee* which is a narration of her extraordinary achievements against many odds. She went to America at the age of forty even while not knowing English. She worked there as an ordinary maid servant, learnt English and collected funds for Karve's institutions. She holds that there should be no child marriage

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and no love marriage. She advises fellow women to take care of their books and clothes and keep their husbands pleased. Her writing is direct, frank and confident. This book is useful to get an idea of family life fifty years ago. Anandibai *alias* Baya Karve has also written *Mazen Puran* which is also frank and outspoken. She declares that she has always felt proud of the fact that she was the wife of so great a man as Karve and that except while she was taking care of the poor and helpless children at the Hingne Ashram, she took care of self interest in every matter and on every occasion. A reader is likely to feel that there would have been no improper detraction from her openness had she not revealed that somebody had attempted to molest her young age and more such things. In the introduction to the book that Kaveri Karve has written, she says had Baya been born in a western country, she would have built up a "Boy's town and statues would have been erected to her. Like Parvatibai Athavale and Anandibai Karve, Kamalabai Deshpande also had much to do with D. K. Karve's activities and out of these activities, Kamalabai's *Smaranasankhalee* i.e., her autobiography has arisen. The earlier part of *Smaranasankhalee* is very delightful but in the latter part she has attempted her justification to an unjustifiable extent, because she has criticised the administration of the institution of which she was a member and active worker. Again those criticised by her are not likely to present their case. Leelabai Patwardhan's *Amcheen Akra Varshen* depicts the eleven years of her and M. T. Patwardhan's married life and while praising him for his many good qualities she has also frankly said how miserable he made her on several occasions because of his petulant, exasperating manners when he was "possessed" by some eccentricity. Indirabai Bhagwat in her *Ya Sadashiv*, shows her faith and devotion to her husband as also her appreciation in an exemplary manner.

Autobiographies written by men are many times more than those written by women. N. C. Kelkar's *Gatagoshtee* has already been referred to while dealing separately with him. But repetition should be permissible to say that it is a judicious and judicial survey of his own life, though self-justification has on some but not on many occasions made even Kelkar lose his reputed balance and equable temperament. C. G. Deodhar's *Jeevanavrittanta*, M. K. Bagal's *Bandhanant* and Pandit Bhaushastri Vaze's *Maza Chitrapat ani Kashicha Sampoorana Itihas* were published in 1937, 1938 and 1939 respectively. Dharmananda Kosambi's *Nivedana* was published much earlier in 1924. He relates how he came under the influence of Gautama Buddha at the age of 21 and how he was enabled to go to America through the favour of the Maharaja of Baroda and he took to the study of Sociology. Deodhar in his autobiography refers to his co-operation with Agarkar in the conduct of the *Sudharaka*. It is useful to learn the other, at least a different aspect of Tilak-Agarkar relations. Bhaushastri Vaze's autobiography is a daring specimen of plain speaking and caustic writing. *Maza Sangeeta Vyasanga* by G. S. Tembe is very fascinating. His descriptions of the art of the various masters of vocal music are picturesque. Perhaps even more graphic is his *Maza Jeevanavihar*

which is a full autobiography. He acknowledges with gratitude the love, esteem and admiration that he was favoured with by a number of persons in his life. You get glimpses into the lives of several princes, actors, musicians and have vicarious experience of travelling in Europe and Japan. One also sees the other side of affairs as described by Ganpatrao Bodas in his *Mazi Bhoomika*. He describes this book by Bodas as "shameless bluff of a megalomaniac" and this after claiming that after passage of years he had lost the feeling of hatred and malice altogether. It is true that Bodas writes too much in self-justification and opinionativeness. He boasts about discipline, anxiety for the good of the Kirloskar Natak Mandali and of his having created a steel frame for the Gandharva Natak Mandali. He has however, paid tributes freely to Balagandharva for his sincerity in undertaken tasks. Karmaveer Vitthal Ramji Shinde has written his *Mazya Athavanee va Anubhava* and attempted self-criticism in a balanced way. Affairs of the Prarthana Samaj and Depressed Classes Mission have been detailed and all these have their own lessons for others. N. G. Chapekar is quite conscious that writing an autobiography is a tightrope walking business. He has therefore, tried to give an account of the Maharashtra Sahitya Parishad as disinterestedly as possible.

Govindrao Desai has written *Govindachi Gujagoshta* in which he has combined an account of himself and an institution he was associated with. In connection with the discussion as regards *Vande Mataram* being made the National anthem, he has compared Pandit Vishnu Digambar and Master Krishnarao Phulambrikar and run down the latter out of proportion. General Nanasaheb Shinde has written *"ka Shipayachen Atmavritta* which may not be a literary achievement, but it is undoubtedly a sincere, honest and convincing book. He emphasises that on the strength of honesty, character, freedom from addiction to intoxicating drinks and drugs, self-dependence and restraint, a common man can rise to an uncommon stature. Specimens of self-adulation are G. T. Madkholkar's *Don Tapen* and more than that *Eka Nirvasitanchee Kahanee*. G. V. Deshmukh's *Kalasamudrantil Ratnen* shows that a person more interested in public weal and social welfare always speaks little about himself even while writing an autobiography. Deshmukh sheds light on many aspects of public life from 1892 to 1922 in this book. Kalelkar's *Smaranayatra* enumerates his recollections from the age of six to eighteen. It is an attractive account of the domestic life of a family containing a number of clear and well-drawn character-sketches of unknown men and women. G. N. Gokhale's *Maze Ayu-shyacha Chitrapat* is charming. It is the story of a self respecting high officer in Government service. Varerkar's *Maza Nataka Sansar* lays bare his efforts to maintain his loyalty to the stage in the midst of and in spite of difficulties that never came singly. N. S. Phadke's *Mazya Sahityaseventil Smriti* has now been included in his autobiography, *Mazen Jeevan-Ek Kadambari*. Phadke is never unaware of self-importance and distinction from others and his narration has an artificiality about it that is unmistakable. *Suppressio Veri* is there and *Suggestio Falsi* is the result at least on some occasions. P. Vitthal has written *Mazen Kreedajeevan*. Vijay

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Merchant, another Indian cricket celebrity has said about this book that when cricket was real recreation and a feast of thrilling experiences Vitthal shone like a bright star. It is possible for many to relive in the first thirty years of this century while going through this book. Balasaheb Pantapratinidhi and R. S. Phadnavis have also written their life stories. Pundalikjee Katgade's *Pundaleek* and Captain S. G. Chafekar's *Chatisachya Chashmyantoon* are also notable. *Mee Damdya Kasa Zalon* is written by L. B. Chitale alias Lakhoonana. Watve has bravely told the story of how he took recourse to drink and how it all ended in a tragedy. Y. B. Gogate who fired a shot at Sir E. B. Hotson, in the Fergusson College has written "*Hotsonvar Rokhlelya Pistulantoon.*" He has related his jail experiences, family calamities and the efforts made for his early release by friends in a frank and effective manner. *Krishnakanthchi Matee* is an autobiography of Prof. P. B. Kulkarni in which he has written his impressions about great and small men that he came in contact with in a brief and restrained manner. V. D. Ghate has written *Divas Ase Hote* in which he has surveyed private and public life. In some places the accuracy of the events raises doubts and it seems as if the writer is depending on hearsay and not personal experience. M. D. Altekar's *Ulatlelen Panen* is a similar work written with much less gusto that is to be seen in his earlier works. Setu Madhaorao Pagadi's autobiography is a very revealing and instructive document because of the wide variety of his experiences and stay in various parts of this country.

Personal diaries also constitute a form of autobiographies. Khaparde and Moonje are well known for having kept their diaries very carefully. Few have stuck to this useful habit even if they began at one time or other. N. G. Gore kept one and produced on that basis *Karagrihachya Bhintee* in 1945. He was kept in Gulbarga Jail and there he recorded his mental reactions. Pages of this diary are full of sweet references to his wife and daughter. Gore's learning, eagerness to read select literature, interest in politics as if it was part of his intellectual make up and liberal thinking are obvious in this diary. G. B. Mavlinkar also wrote a diary called '*Kanhi Paoolen*' of his jail days. As published it is very sketchy and Kalelkar in his introduction to it points out that it must not be so sketchy when it is intended to be read by others. V. S. Apte has written a diary called *Rukhrukh* by selecting 25 experiences of his while working as a teacher.

Biographies and autobiographies do not constitute a big section of Marathi literature as it is today but it is daily growing. Mrs. Sudha Atre's autobiography that very recently published should be expected to be a necessary complement of P. K. Atre's *Karhechen Panee*. There is a clear sign that this trend is growing. Setu Madhaorao Pagadi's autobiography which promises to be quite a thick volume is bound to indicate the special utility of this sort of literature. P. B. Kulkarni's full biographies of Jagannath Shankarshet and Mama Paramanand, both veterans of the latter decades of the last century and contemporaries of Ranade and Lokhitavadi show how valuable biographical literature can be for the education

of later generations. In the words of M. R. Jayakar, Jagannath Shankarshet was a giant of a man and a maker of modern Bombay and Mama Paramanand was one of the *saptarshis* and a leading one at that in the words of Sir N. G. Chandavarkar. The same could be said of Bal Gangadhar Shastri's biography in three volumes by G. G. Jambhekar. There is much scope for this kind of literature to grow. It is not merely a matter of inspiration to write a biography like writing a poem, a short story, a play or a novel. It is also a matter of taking immense pains to study source material in all forms, digesting it and when the image of the subject of the biography takes shape in the mind of the writer, a good biography emerges. The same is more or less true of an autobiography. A sense of absolute objectivity is essential for this and as N. G. Chapekar has said, this is not easy but not beyond achievement as his own and N. C. Kelkar's efforts show.

*Krantikarak Tilak ani Tyancha Kal* is a biography of Tilak in which the author A. J. Karandikar professes to hold up to view what he regards as the hitherto unseen or concealed side of Tilak's life and career. *Santa Kune Charitra* by Vasantao Gokhale is a biography of a venerated saintly person. S. K. Neoorgaonkar's biography of Sonopant Dandekar, the well-known ex-Principal of S. P. College of Poona and a devotee of Dnyaneshwara is a new book going by the simple title, *Sonopant Dandekaranchen Charitra*.

Purely literary assessment of literature and its criticism from the view points of standards and tests laid down by ancient and modern literary masters began in Marathi in the sixties of the last century. *Rasamadhava* is the first book of this kind written in 1868. Since then to present times, two main points of view of assessing the literary value of any work have been prevalent. One follows the ideas and ideals of our old Sanskrit masters and the other follows those of western standards laid down from time to time. During the last fifty years, attempts have been made to blend the oriental and the occidental viewpoints. In order to test the truth of this statement, it is enough to take into consideration *Abhinava Kavya Prakasha* and *Saundaryashodha ani Anandabodha* by Prof. R. S. Joag, *Kavyalochana* by Prof. D. K. Kelkar, *Saraswatasameeksha* by Y. R. Agashe and *Rasavimarsha* by Prof. K. N. Watve. These learned men have expounded old and new theories with conspicuous knowledge, study and expository skill.

The claim has been made that Marathi has its own literary standards and tests by men like Dr. S. V. Ketkar in his *Maharashtriyanchen Kavyapareekshana* and Deshmukh's *Marathiche Sahityashastra* but the claim is scarcely tenable. In Ketkar's book the literary taste of Maharashtra before the advent of the British and Ramadas Swami's way of looking at poetry are only discussed and Deshmukh has only developed what Ramadas has to say with the help of Dnyaneshwar, Ekanath, Tukaram and others. Prof. A. N. Deshpande has proved in his *Adhunik Marathi Vangmayacha Itihas* that these attempts at making out an independent view point are futile. Prof. D. K. Kelkar also holds the same opinion. Works in Marathi acquainting readers with Sanskrit rhetorics have been

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written by P. V. Kane (*Sanskrit Sahityashastra Itihasa*), Godavari Ketkar (*Bharatiya Nityashastra*) and Balutai Khare (*Alankara Manjoosha*). V. V. Bhide's *Arthalankaranche Niroopan*, M. G. Gore's *Alankarachandrika* and M. V. Dhond's *Kavyacheen Bhusan* are useful in that they illustrate their statements by quoting from modern poets like Tambe, Bee, Madhav Julian etc. This is particularly true of Dhond's book. Acharya Javadekar was President of the Marathi Sahitya Sammelan at the 32nd session where he imagined *Kranti* as a new sentiment and Anila thought of *Prakshobha* as another sentiment but really speaking both these are included in the classification of the old Sanskrit Sahityakars.

In this connection, a theory advanced by Kelkar in his presidential address at the Baroda Session of the Marathi Sahitya Sammelan in 1921 which is known as *Savikalpa Samadhi* which was controverted very ably by Vaman Malhar Joshi. Daji Nagesh Apte also made his comment on it. Why even tragic literature affords delight? Because it is a literary experience. D. K. Kelkar said we willingly identify ourselves with the literary piece. R. S. Joag said we sympathetically but as outsiders enjoy that experience, V. M. Joshi said we as it were enter the bodies of the characters concerned, N. S. Phadke said we relive our own life, K. P. Kulkarni called it vicarious consciousness, M. T. Patwardhan said it is only satisfaction of our curiosity. R. S. Joag attempted a synthesis of all these views and said a theory satisfactory to all has yet to be formulated.

While principles of literature were thus being thought about in abstract, N. S. Phadke published his book *Pratibhasadhana*. This book, quite ably written and good in itself, created a great furore in the literary dovecots because Phadke claimed originality for it and others said that much of it was borrowed stuff from *Art of Fiction*, written by Clayton Hamilton. R. P. Kanitkar roundly charged Phadke of plagiarism and a committee of literary persons was appointed to examine the charge. In a round about manner and with saving phrases here and there, the Committee upheld the charge made against Phadke. S. K. Devabhakta wrote *Pratibhalanchhana* and completely exposed Phadke's untenable and insolent claims. Phadke also advanced in it the theory of art for art's sake which was previously somewhat mildly put forth by N. C. Kelkar and S. K. Kolhatkar. The quintessence of this theory is that literature may be produced only for amusement and entertainment without any reference of the good of the society. Although Phadke put forward powerful arguments in defence of his position in *Pratibhasadhana* in 1931, he had taken a different position in his contribution to *Ratnakara* for October 1926, entitled *Abhijata Marathi Vangmaya*. He had the good of the society very much at heart then with reference to production of artistic literature.

Vasudeo Govind Apte's *Lekhanakala* is to all outward appearances like *Pratibhasadhana*. He quoted with approbation Morley's dictum that literature is constituted of such books as attractively, with pure intentions lay down moral truths for the good of the people. A much neglected book is G. C. Bhate's *Lalitakalameemansa* which

consists of five lectures on beauty and magnificence and poetry all of which constitute criticism of life and all it means. V. S. Khandekar and G. T. Madkholkar have also tried to explain principles of literature. Khandekar's *Saha Bhashanen* in which he has explained at length that art for art's sake is a misleading maxim. He has insisted that a literary artists' point of view must be liberal, progressive and compassionate. He has also pointed out that the study of such masters as Marx and Freud is necessary for literary artists. Madkholkar has much criticism of literary art to his credit in his miscellaneous writings and speeches. *Swaira Vichara*, *Avashesha*, *Jeevanasahitya* and *Auhana* are his books where we find his ideas scattered here and there. But consistency of thought or its systematisation is not his characteristic.

It is only in Kalelkar that we come across congruity between his life's values and his outlook on literature. He says, "There is no harm in saying that art and morality are independent of each other. That is not to say that they are opposed to each other. If ever they range as opponents, we may be certain that either have lost sight of their functions." He also says, "One who does not expect particular results of particular actions alone is in a position to appreciate all art. Such delight from art can be experienced by only those who are uninterested parties. You have to identify and yet to remain neutral. One who has given up the first person singular can enjoy everything that comes his way. But being indifferent or uninterested is not to become sullen. He can be equable and enjoyable. That is how one should live. This is the art of living".

The tendency to explain literature from this spiritual point of view is not very pronounced. Spiritual, psychological, sociological and purely literary are the four points of view from which literature has been interpreted in Marathi. The last named viewpoint is Marathi's direct heritage from Sanskrit. Even Vinoba's casual and recent utterance that "All sciences must be subordinate to *Dharma*. Literature is no exception" inculcates the same viewpoint. A genuine spiritualist outlook is quite consistent with progressive sociological outlook and that literature which is inspired by a sense of duty is really progressive literature. This is the position Javadekar took and he explained it with reference to the four ideals that Hindu culture keeps before every person, viz., *Dharma*, *Artha*, *Kama* and *Moksha*. If a culture takes care of only *Artha* and *Kama* it is a sub-human culture. Human culture is that which combines all the four ideals. This is his progressive outlook and a mere materialist like Phadke has found it difficult to follow Javadekar's exposition. That could be understood with sympathy or pity for Phadke but he becomes intolerable when he tries to misrepresent it maliciously. That is what he has done by pouring ridicule on it.

Psychology and sociology began to affect literary criticism since 1935, roughly speaking when Phadke resorted to the theory of two minds while explaining the process of the production of literature. R. S. Joag, Y. R. Agashe and K. N. Watve also followed him in this respect. Lalji Pendse was the first to provide it a sociological

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basis in his book *Sahitya ani Samajajeevana*. He laid down that under particular materialist conditions, particular thought processes take form and art creations are in conformity with them. With every big transformation, they are also transformed. Pendse has undoubtedly overworked his sound thesis when in one sweep he took the hazard of examining and assessing literature produced in eight centuries. This book was much criticised from totally opposite and compromising critics. Among them were P. Y. Deshpande and Madhav Manohar. But sociological background of any creative work was taken into consideration by critics since Pendse's book made its appearance.

Prof. R. S. Walimbe did the useful work of acquainting Marathi readers with various western critical approaches to literature by giving ample quotations between 1925 and 1950. His three books *Sahityacha Dhruvatara* (1945), *Vangmayeena Teekashastra ani Paddhatee* (1946) and *Sahityanteel Sampradaya* (1950) are very suitable for the purpose of following western criticism of literary art.

B. S. Mardhekar stands for appreciation of pure, unadulterated beauty as opposed to Walimbe who never lost sight of life's values considered eternal by him. It is pointless to bring in Phadke here because he is no advocate of classical beauty but a propagandist of escapist amusement. According to him appreciation of literary beauty arises from the conflict, congruence or balance of emotions when they are depicted in a story, poem, drama or novel. His book *Vangmayeena Mahatmata* is a theoretical book on the subject.

Wasudeo Lakshman Kulkarni has critically discussed Mardhekar's presentation in his book *Vangmayantil Vadasthalen*. His other book is *Vangmayeena Maten ani Matabhed*. In both the books he comes out as a devoted exponent of classical beauty. V. B. Pathak's *Teeka ani Teekakar*, published in 1948 is notable in this connection. Literature on criticism that has appeared in Marathi is all borrowing from English or Sanskrit. The credit of our writers is this that they have done it enthusiastically and with admiration. This does not mean that they have digested and made their own what they have read and written. Quotations from the originals are quite in their place but they are not very helpful in following the line of thought unless adequately interpreted in Marathi. While transplanting ideas and thoughts they must be so assimilated as to look our own. Merely substituting them by un-understandable Marathi or Sanskrit words is also not helpful. Most of them seem to think in English and write translation. While writing *Geetarahasya*, Tilak explained the thoughts and ideas of so many European thinkers and scientists but he did this after thoroughly assimilating them and he had no difficulty in making them easy to follow for purely Marathi readers. Native Marathi and its expressive power will grow only in this way.

Like explaining general principles of literature and its production, some have written about some literary forms too. *Pratibhasadhana* and *Lekhanakala* have also discussed these forms to a

certain extent. V. M. Kulkarni wrote *Sahityadarshan* in 1948 in which he has explained the technique of poetry and Sarojini Babar of prose. P. G. Sahasrabuddhe's *Swabhavalekhana* in which he points out that importance really attaches to the description of human nature which is a blend of passions and their restraining. Sahasrabuddhe says in the last chapter of his book that a devotee of literature (Saraswati) is a master of his art as also a philosopher. Mentioning Chiploonkar and Agarkar, he observes, "Only such a person can become a literary artist who has the same keen earnestness about his surroundings as Agarkar or Chiploonkar had and who has studied his surroundings in the same way as those two great men did." S. M. Mate in his *Rasavanteechee Janmakatha* has explained what compositions could be assessed as poetry and stresses the importance of the quality of music in it.

P. V. Bapat and N. V. Godbole have devoted their book to the form Novel, called *Marathi Kadambari—Tantra ani Vikas*. They have examined the novels of some writers also in cause of their exposition. Writing about Phadke's novels, they say, "However charming Phadke's novels may be to young people, it is problematic how far they will stand the test that S. K. Kolhatkar has laid down for long-remembered works, viz., translation, repeated reading and reading after scores of years." They also say that every social problem should be discussed in a novel as it is the most suitable medium for such discussion.

About the literary form drama, there has not been any 'text-book' so to speak. Some discussion is there in *Pratibhasadhana*, *Lekhanakala* and *Sahityadarshana* which is brief enough. The book *Natyacharcha* edited in 1943 by N. B. Godbole, S. B. Rane, Champavati Ketkar and R. V. Hedwarkar is wholly devoted to the discussion of dramatics. It is a compilation of a number of writers who have written about comedy, tragedy, technique of drama and some dramatists. It primarily centres round technique. G. K. Bhat in his four articles contributed to *Abhiruchi* discussed the nature of new play writing. In his opinion, it is directed psychological transformation, is intellectual in the main and discusses problems. S. K. Kanetkar has discussed *Marathi Natyachhata*. Sarojini Babar in her *Sahityadarshan* and W. L. Kulkarni in his *Vangmayantil Vadaasthalen* has also discussed some plays and their authors.

B. K. Galgalee wrote *Laghukatha Kashya Lihavya* and S. H. Deshpande wrote *Laghukatha* in 1942 which discusses the technique of short story writing. For a beginner or novice, they may be found useful but the authors are themselves aware that no book-teaching is enough. For a successful short story, its appeal must primarily be to the writer himself and then only he can pass it on to his reader. B. A. Parab has edited *Laghunibandha ani Laghunibandhakar* in 1942 and in the preface that he has written to it, he has fully explained the main characteristics of this form of literature. While doing this he had introduced Robert Lynd and J. B. Priestley as also N. S. Phadke to the reader as writers of personal essays. Priestley says that in an impressive personal essay, the

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individuality of the writer is fully and necessarily reflected. In the opinion of Lynd, a good essay must make the reader smile while it tells him sweet and bitter truths and makes him wiser. M. V. Phatak in his book *Marathi Nibandha* says that it must exude delight easily and examined all essay literature. He has also reviewed essay in English while doing so. M. A. Karandikar has in his *Dainandini* referred to Irish, Scottish and English diaries while reviewing Gore's *Karagrihantil Bhintee* in only two pages. A. M. Joshi and P. B. Machve in their *Charitra, Atmcharitra ani Teeka* have further shown how indebted Marathi is to English for so many forms of literature, though biography was not quite so unknown to Marathi. All the tests they have laid down for assessing works in Marathi are also borrowed from western writers. This has been done even in the field of poetry while borrowing Sonnets and *gazals* from abroad. *Chhandorachana* by M. T. Patwardhan and *Padyarachana* by V. J. Sahasrabuddhe are remarkable works in this connection. A. R. Deshpande borrowed free verse and V. N. Deshpande blank verse but Sahasrabuddhe's comment on this is that they are unable to use our metres and therefore they have resorted to this novelty.

L. R. Pangarkar has in his *Marathi Vangmayacha Itihasa* published in three volumes carried out the big task of reviewing ancient Marathi literature in which the works of poets from Dnyaneshwara to Ramadas have been noticed. He has explained many mystic spots in the writings of these poets. B. A. Bhide in his *Marathi Bhashecha va Vangmayacha Itihasa* reviewed the works of all poets of the ancient period and has given a cogent reply to Ketkar who denied poetics in *Dnyaneshwari*. This is a greatly educative and informative volume containing exhaustive treatment. G. B. Nirantar has briefly but generally reviewed ancient as well as modern poetry in Marathi (1818-1874) in his *Marathi Vangmayacha Paramarsha*.

The literature of the Mahanubhavas is a great literary treasure of Maharashtra. As it was all written in a codified language it was unknown. Rajwade brought it to light first in 1910. V. L. Bhawe in his *Maharashtra Saraswat* brought it to greater public notice in 1919 and 1924. Dr. Y. K. Deshpande put it in a volume *Mahanubhaviya Vangmaya* in 1925. This book is so important that speaking about it Dr. V. B. Kolte said that without consulting it no research worker can proceed in his task. V. N. Deshpande, H. N. Nene, N. B. Bhavalkar, Pandit Balkrishna Shastri Mahanubhava, Krishna Shastri Ghule and Dr. V. B. Kolte carried on further research. These research workers wrote a number of books and essays about this literature and created much interest in the study of this specialised branch.

*Dnyaneshwari* has been the subject of many great minds and great writers in Maharashtra. N. B. Deshmukh edited *Shri Dnyaneshwaradarshan* in two parts in 1934 and many writers have contributed to this volume. Pandit Panduranga Sharma, Acharya S. V. Dandekar, Dr. S. D. Pendse, Prof. N. R. Phatak, S. G. Tulpule and G. B. Gramopadhye have popularised the study of *Dnyaneshwari*.

Examination of the literature of the Marathi poet-saints from the sociological view point was attempted by Dr. S. V. Ketkar, Lalji Pendse, P. Y. Deshpande, S. L. Karandikar, B. K. Sunthankar, G. B. Sardar and others. Like the poet-saints the pandit poets and *Shahirs* have been dealt with by D. S. Pangu in his *Pracheen Marathi Kavyapanchak* but his treatment is limited to Mukteshwar, Nagesh, Vaman Pandit, Raghunath Pandit and Niranjan Madhav. Pangu also wrote *Shivakaleena Mahakavi-Samaraj*. Dealing with Moropant, L. R. Pangarkar, S. V. Paranjpe, and S. N. Banhatti have done yeoman's service. *Mayurakavya Vivechana* is an appreciative work on Moropant by Banhatti. Shahiri literature dates back to pre-British days and its examination has been capably done by Shripad Mahadeo Varde in *Marathi Kavitecha Ushakkal Kinva Marathi Shahir*. But *Bakhar* literature has remained neglected.

The ancient era of Marathi literature ends in 1818 when the Maratha kingdom came to an end and the British period began. From 1818 to 1874, the period is worthy of independent examination and that was done by men like Ranade and Kirtane. In *Marathi Gadyacha Ingrajee Avatar*, Mahamahopadhyaya Potdar reviews literature of these days in his fascinating style. G. B. Sardar has reviewed the literature of 75 years before *Nibandhamala* by Chiploonkar made its appearance and it is quite informative, systematic and detailed. After 1874, the speed of creation in Marathi literature increased. In his *Arvacheen Marathi Vangamaya* G. R. Dandavate has briefly acquainted the reader with literature produced from 1857 to 1885. But there is little explanatory writing in it. V. S. Saravate's effort is more comprehensive. For his *Marathi Sahitya Samalochana* he drew the limit of 1818-1934 and it is quite a comprehensive and able treatment. He has pointed out that the effect of political changes on literature was noticeable. V. P. Nene's *Arvacheen Marathi Sahitya* is even a greater effort. This is an anthology to which many able contributors have helped. N. S. Rahalkar and N. C. Kelkar have spoken in terms of approbation and admiration about this work. The period from 1875 to 1936, was much influenced by Agarkar, Tilak, Paranjpe and Savarkar but one fails to notice any such tracing of effect on Literature by Nene and this must be regarded as a defect of the book.

G. G. Adhikari's *Sahityasamalochana, Pradakshina* by several contributors, *Marathi Sahitya, Vangmayeen Samalochana* and *Marathi Vangmayacha Itihasa* by D. L. Manjrekar are reviews limited to specific periods. Various periodicals also published such reviews by writers who knew their subjects from time to time. Some regional reviews of literature have also appeared. *Gomantakantil Marathi Vangmayachee Vadh* by R. P. Vaidya, *Gomantakache Saraswat* by B. D. Satoskar, *Marathvadyantil Arvacheen Marathi Padyavangmaya* by C. N. Joshi, *Marathvadyantil Adhunik Kavita* and *Marathvadyantil Gadya Vangmaya* by Krishnakumar, *Sahityatoran* by N. M. Bhide and N. V. Deo, being writings from Bhore State, *Madhyabharatiya Marathi Vangmaya* by K. G. Kavchale are of this kind. *Marathi Khristi Vangmayacha Itihasa* by B. K. Ujagare is a review of what Marathi speaking Christians have done in the service of Marathi.

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Prof. R. S. Joag's *Arvacheen Marathi Kavya* is an able and balanced review of poetry produced by poets from Keshavasuta to about 1950. He has indulged in appreciation of each poet and opinions may differ about his rating of each individual poet but he writes in a balanced and cautious way. He pointedly asks if a poet having no definite attitude towards life or society can ever be a reliable entity. V. A. Kulkarni in his *Marathi Kavya Sameeksha* has taken a position that is loyal to the science of poetics and in his survey included ancient as well as modern poets. G. T. Madkholkar in his small study of elegy has examined the merits of elegies in Marathi, English and Sanskrit. G. R. Dandavate has told *Kadambarichi Goshta*. He says a story develops into a novel but the evolution of Marathi novel has been systematically traced by P. V. Bapat and V. N. Godbole in *Marathi Kadambari*. The chapter on leading Marathi novelists is quite useful.

G. R. Dandavate in his *Marathi Natyakala va Natyavangmaya* has given information of several dramas, dramatists and theatrical companies that flourished between 1841—1930. It is much more informative than critical. It was V. B. Dandekar who for the first time reviewed historically and in detail mythological and social dramas in his *Marathi Natyasrishti-Pauranik Nataken* published in 1941 and *Marathi Natyasrishti-Samajik Nataken* published in 1945. In all he dealt with 428 plays out of which 235 were social and 193 mythological. It was a fairly laborious and taxing work. Y. G. Lele in his *Marathi Rangabhoomicha Itihasa* shed new light on the beginning of the Marathi stage. This was published in 1943. The Yakshagana Bhagawat Natak that was current in Tanjore in which the Maratha Bhosle Rajas took much interest shows that Marathi stage goes back by 150 years before Vishnudas Bhave. The Ramadas School and dramatic literature must have had some close relation according to Lele. He has furnished evidence in support of this surmise of his. Dandavate, Dandekar, Lele have looked at the Marathi theatre quite objectively. But a notable subjective effort was made by Vasant Shantaram Desai in his *Makhamalicha Padada*. It is a story of the Marathi theatre told in terms of the first person singular published in 1947. It covers the period from 1915 to 1945. The book evinces the writer's love for the dramatic art, its progress, a cultured stand point and esteem and respect for Narayanrao Rajahansa *alias* Balagandharva.

Individual masters of literature have also been assessed and appreciated during the last fifty years. G. T. Madkholkar and S. N. Banhatti wrote *Vishnu Krishna Chiploonkar : Dwividha Darshana*. Madkholkar has explained how Chiploonkar's specific character was formed and how patriotism and love of literature became important aspects of his individuality. Banhatti has met the various comments made on his writings. V. P. Mohagaonkar has described Chiploonkar's *Nibandhamala* as *Marathi Bhashechen Shastragar* in 1944. R. S. Joag has fully examined Keshavasut's achievements in a critical manner in *Keshavasuta-Kavyadarshana* in 1944. R. G. Harshe has written a similar work on *Govindagraja*. A number

of reviewers have appreciated Savarkar's poetry in *Savarkar-Kavya-Samalochna* in 1943. It is helpful to follow understandingly the main features of Savarkar's poetry. V. G. Mayadeo is the editor of his anthology. He says that Savarkar as an individual and his poetry are two different matters. His statement has naturally been contested. Balashastri Hardas, one of the contributors says that *Kamala* is an autobiographical account of Savarkar's own life. *Pratibha* special for 15 January 1936 contains articles on Savarkar by N. C. Keikar, V. N. Deshpande and P. Y. Deshpande which deserve notice in this connection. Balakavi's appreciations have been made by Mate and V. D. Pandit. R. S. Valimbe's *Balakavi*, a critical appreciation is particularly noteworthy. *Tambe-Vyakti ani Kala* published in 1935 is an anthology of appreciations by many admirers. V. L. Kulkarni's *Vaman Malhar Joshi : Vangmayadarshan* is an all-round justification of all the writings of Joshi. Kulkarni seems to suggest that his literature is qualitatively superior to that of Chiploolkar, Tilak, Agarkar, Paranjape and Apte. Apparently he has over-acted his self-appointed role. D. R. Gomkale wrote *Natakhar Kolhatkar* and *Rangnekar va Marathi Rangabhoomi* in 1950. Gomkale is of the opinion that *Vahini* and *Satra Varshen* are the only two plays which have seeds of real plays, otherwise Rangnekar's achievements are just ordinary. He also complains about Rangnekar being needlessly and unjustifiably boastful. Gomkale has great respect for Kolhatkar but he thinks that in his dramatic creations there is complete absence of ideal magnificence. He is only after variety and beauty. S. V. Joshi and K. V. Sathe have written *Maharashtriya Natakhar-Gadkari* and *Maharashtriya Natakhar-Kirloskar* in 1924 and 1930. V. H. Gharpure's *Khadilkar Yanchi Natyasrishti* (1930) and S. N. Sahasrabuddhe's *Natyacharya Khadilkar* (1935) as well as *Natyaswaroop Gadkari* (1940) must also be mentioned as studies that are helpful.

S. V. Vartak has recorded the echoes of Keshavasut's *Tutariche Padsad* as they were in his mind. G. V. Tulpule has reviewed Apte's *Mee* quite extensively. He says that Bhavananda's portrayal in the novel fully reflects Apte's own mind. V. H. Gharpure's *Sangit Bhavabandhana Natakavaril Teeka* (1927) and *Kelkarancheen Saha Nataka* by V. B. Dandekar are also reviews like Tulpule's review of Apte's *Mee*.

Books, their authors and criticism of both has been a feature of Marathi periodicals and even dailies in their Sunday editions for a number of years. But these are never quite serious, full or done by competent persons. They have more advertisement value than assessment value. They are like 'write-ups' or 'write-downs' according to the reviewer concerned. They are done, more or less, in the manner of the cinema or play reviews. This is true of reviewers even like Madkholkar, Khandekar, Phadke, Kshirasagar and several others. Perhaps the only exception was Vaman Malhar Joshi. Even then sometimes capably written reviews have lately appeared. It may generally be said that this position has improved during the last ten years. Men like S. R. Tikekar, P. V. Gadgil, S. S. Navre do this job consciously and well. Acharya S. J. Bhagwat

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is a balanced and capable reviewer as his *Chowfula* published in 1944 containing critical reviews of *Patri*, *Adhunik Bharat*, *Jeevanadarshana* and *Jeevanayoga* shows.

Some reviewers have attempted well-written reviews of a number of Sanskrit books. K. L. Ogale's *Kavikulaguru Kalidas*, V. V. Mirashi's *Kalidas*, N. S. Rahalkar's *Shakuntala-Saundarya*, M. D. Altekar's *Kalidasachee Srishti*, K. N. Watve's *Sanskrit Kavyache Panchaprana* tell the stories of five great poems. R. S. Joag's, *Sanskrit Kavya Vangmaya* is written on a wider canvas. All these quite able and critical books are helpful to make acquaintance of our Sanskrit heritage. Mirashi has made judicious use of Ogale's writing while explaining the thought of Kalidas on politics and education but on the whole Mirashi's book is more satisfactory. While describing Kalidas's personality he has contradicted the allegation against Kalidas that his domestic behaviour was not quite above-board. Mirashi says Kalidas has spoken with great respect about women. Rahalkar's comparison of Kalidas with Shakespeare and Bhavabhuti has been done well with reference to Kalidas and Bhavabhuti but that with Shakespeare is too brief, unsatisfactory and unfair to Shakespeare. Altekar helps the reader to enjoy the beautiful spots in Kalidas like an able guide. His descriptions of contemporary social life, children, adults, women and men are also lively. His basic idea is that a great poet moves in the world of imagery but he creates in order to help improve the reality that is full of shortcomings. While all these efforts are welcome and helpful not much has been made to acquaint readers with the great literatures from other Indian languages. This is very necessary to bring about national unity.

It is an indisputable fact that modern Marathi literature, as the literature in all Indian languages, has grown under the influence mostly of the English language and the literature in it. Acquaintance with other European languages like French and German and Russian has been made by us through the English medium, except in the case of a few. Even then not much has been done to introduce the English masters in every field to Marathi readers through Marathi. However, G. H. Kelkar's *Shakespeare and Contemporary English Stage*, published in 1932 acquaints us with the biography of that literature and his plays. B. M. Gore has written *Adhunik Angla Vangmaya* in which some modern poets, novelists and dramatists have been introduced in an attractive style. This was written in 1938. Some time ago a book telling stories of Charles Lamb in Marathi also appeared. But such attempts have been few and far between.

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The rise of the press as a power in Maharashtra as in other parts of India is due solely to the advent of the British and other European powers like the Portuguese and the French in India. The printing press was their institution but Indians did not take long to make it their own. The early journals and newspapers were also started by Europeans and Englishmen and the history of the gradual

but steady growth of the press in India could be authoritatively gleaned from the Report of the Press Commission in India, published in 1954.

As far as the press in Maharashtra is concerned, the first Anglo-Marathi journal called *Darpan* was started by Bal Gangadharshastri Jambhekar in 1932. *Prabhakar* came later which was wholly Marathi. Mahadeo Govind Ranade in his review of the growth of Marathi journalism in 1898 noted the existence of three daily newspapers. Two of these were published in Bombay. They were the *Mumbai Vaibhava*, started and edited by K. P. Mehendale in 1893 and *Garakhi* edited by L. N. Joshi. *Induprakash* was a weekly which had English columns also. The next Marathi daily to be published from Bombay was the *Rashtramat* edited by S. K. Damle on whose staff were K. L. Ogale and D. B. Kalelkar. Ogale later went to Nagpur and started the *Maharashtra* which developed from a weekly into a bi-weekly and daily. Kalelkar was for some years in Shantiniketan and edited Gandhiji's *Navajivan* in Gujarati. *Rashtramat* was published by the Rashtramat Publishing Company in the first decade of the current century and was the mouth-piece of the Tilak Party in politics. But it did not live long. It fell a victim to the Press Act of 1910. The *Induprakash* started in 1862 as a weekly became a daily in 1900. The paper however never stabilised. In 1920, it passed into the hands of the National Democratic Publishing Company and merged with *Lokamanya* but the latter itself ceased publication.

The second decade of the 20th century saw the birth of the *Sandesh* in Bombay. It was started and edited by A. B. Kolhatkar who revolutionised Marathi daily journalism. He specialised in war news and covered as fully as possible the activities of the Nationalists led by Tilak, particularly his Home Rule League. Kolhatkar was already known as a powerful writer and editor of *Desha sevak* from Nagpur and was sentenced to imprisonment for sedition. Even after release he stayed in Madras for a few years and contributed to journals like *Manoranjan* under the pseudonym B. Vishwanathan. On coming to Bombay about the time the First World War began he started *Shrutibodh* and a small monthly periodical called *Usha* with the co-operation of R. V. Patvardhan and D. A. Tuljaparkar. In the Home Rule days he started an English daily also in Bombay called *Message* of whose first editor was Bhavani Shankar Niyogi, Kolhatkar's brother in law and later Vaman Malhar Joshi. But it soon ceased publication. *Sandesh* was closed and restarted half a dozen times. Kolhatkar introduced in it a number of features which were unheard in Marathi journalism till then. They caught the imagination of the people, particularly the lower middle class and the masses. Some of the well remembered features were *Vatsalavahini's Letters* and *Tales of Beta Gulab*. He popularised cricket among Marathi readers by tasteful descriptions of matches and the triangular and quadrangular tournaments. The cricket terminology now current in the commentaries on the All India Radio and the Marathi press was coined by him and his contributors.

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Another journalist who made a mark as reporter of the *Sandesh* was Anant Hari Gadre who later started and edited the weekly *Mouj* and *Nirbheed*. He covered Tilak's well-known Home Rule League tours of Berar and Karnatak. The verbatim reports of Tilak's speeches and vivid descriptions of the campaigns promoted the sales of the *Sandesh* by leaps and bounds. The *Sandesh* also was a victim of repression.

The twenties of the present century saw the birth of the *Lokamanya*, published by the Lokamanya Tilak Publishing Company Ltd. Its editor was K. P. Khadilkar who was famous as one of the trusted lieutenants of Tilak and had edited the *Kesari* twice with great distinction during Tilak's life-time. The *Lokamanya* attained phenomenal success in the very initial year which was the non-co-operation year. The sales were about 20000. Soon however there arose differences of opinion between Khadilkar and the Board of Directors with the result that Khadilkar resigned from the Board and the editorship. With his exit, the popularity of the paper slowly waned. R. N. Mandlik and for short periods B. G. Kher and L. B. Bhopatkhar assumed the editorship without much avail.

In 1923, Khadilkar started his own daily *Nawakal*. If Kolhatkar made daily journalism a success, Khadilkar may be said to have introduced modern methods of production to attract readers of various tastes, politics, of course, remaining the main interest all through. Regular features like trade and industry, agricultural, physical culture and games, books and their authors, market reports and short stories found honourable place in *Nawakal*. It gave maps and illustrations to create lively interest in war developments and other events. It reached the zenith of popularity when Khadilkar was sentenced for sedition in 1929. Khadilkar had an able help mate and associate from the beginning in N. R. Phatak who had edited *Induprakash* for some years. After release from jail Khadilkar did not actively look into *Nawakal* affairs. His son Y. K. Khadilkar had become editor already and carried on the paper through thick and thin till 1968 when his son N. Y. Khadilkar became the editor. Under this third generation of Khadilkar the paper is showing signs of rejuvenation. Its circulation has risen to 50 thousand and it is an honoured institution of the Marathi speaking people in Bombay in that it is the only purely Marathi proprietary newspaper institution in Bombay. *Nawakal* also has an evening edition called *Sandhyakal*.

Another paper which was started in Bombay in the later twenties was *Prabhat* founded and edited by P. M. Bhagwat. It was specially popular in the working-class areas of Bombay. It was perhaps the third daily in Bombay that sold for only one pice, the first being the *Mumbai Vaibhav* and the second *Taji Batmi*, published and edited by Sundarrao Vaidya of the Vaidya Brothers, the well-known type founders. A. B. Kolhatkar was on the staff of *Prabhat* and S. V. Lalit was the leader writer. Although after years of useful existence, it fell a victim to the competition of chain papers, it used to be capably edited by Shripad Shankar Navare

a social worker and a publicist; It was well-known for its balanced criticism and a really independent and constructive attitude towards all affairs.

While the *Nawakal* lent its support to official congress policy during Gandhiji's leadership, the *Lokamanya* until its disappearance in 1925 was a protagonist of the Swaraj Party and the *Prabhat* generally supported the Responsive Cooperation Party which was the Swaraj Party's off shoot led by N.C. Kelkar and M. R. Jayakar. The *Prabhat* was the first Bombay paper to have a Poona edition which began in 1935 under the joint directorship of P. M. Bhagwat and V. R. Kothari. Though the Bombay *Prabhat* discontinued publication the Poona *Prabhat* is still going on and for the past 20 years has been publishing an English daily too called *Poona Daily News*.

The success of the *Prabhat* as a one pice paper brought into existence a number of one pice sheets which catered to the needs and tastes of the working class. *Tirangi Zenda*, *Bhagwa Zenda*, *Shri Shivaji*, *Dhoom Dhadaka* and *Shivneri* are some of them. The thirties saw the birth of more dailies but they did not last. The proprietors of the *Vividhavritta* started *Lokahit* in 1930 and *Nagarika* some time later but both vanished soon.

In 1930, D. G. Savarkar, a member of the staff of the *Lokamanya* and amanuensis of Khadilkar started *Shri Lokamanya*. He conducted the paper for about three years. Then he formed a limited company and started *Lokamanya* in 1935. Later he handed it over to the Saurashtra Trust. P. V. Gadgil formerly of the *Kesari* and the *Mahratta* was its editor till it was closed by the proprietors during the Samyukta Maharashtra movement. Sadanand of the *Free Press Journal* started a Marathi daily called *Nava Shakti* which was edited by K. M. Tamhankar, Prabhakar Padhye and P. V. Gadgil in succession is now edited by P. R. Behere. Its first editor was S. D. Javadekar. For some time in the early thirties, *Dnyana-prakash* of Poona started a Bombay edition. Still another daily was the *Chitra*. It has stopped publication some time back.

The *Lokasatta* is the first Marathi daily to be published from Bombay after India became independent. It was started in 1948 by the Express group of papers with T. V. Parvate who was editor of the *Mahratta* Poona, the *Induprakash* and held important posts in the *Lokamanya*, the *Bombay Chronicle*, the *Indian Daily Mail* and the *Free Press Journal*. After Goa was liberated, a new English daily called the *Navahind Times* was started at Panaji. It was edited by Parvate for the first three years. The *Lokasatta* made a brilliant beginning and steadily built up its circulation which is now claimed to be two lakhs. Parvate was succeeded by S. K. Pendse and he was succeeded by H. R. Mahajani. After his retirement R. N. Late became its editor.

Since the beginning of the Second World War, three other dailies were started. *Sangram*, *Jai Hind* and *Navabharat*. *Sangram* was a Royist paper, which supported the war effort when popular feeling was against it. *Jai Hind* was edited by P. K. Atre. Both

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these papers failed for lack of adequate finance. *Navabharat* which was a chain paper with *Bharat* and *Hindustan* as its English and Gujarati companions with up to date machinery and financial backing failed because it was unplanned even when Dahyabhai Vallabhbhai Patel, S. K. Patil and K. M. Munshi were its sponsors.

The first daily to be published from Poona was *Dnyanaprakash*. Started in 1849 as a weekly, it became a daily in 1904. It was taken over by the Servants of India Society in 1909 and its successive editors were N. A. Dravid, G. K. Deodhar, A. V. Patwardhan, K. G. Limaye, and S. G. Gokhale, and S. G. Vaze. It prospered during Limaye's editorship who made it an up to date daily. Its reporting in particular was conspicuous, the reporter Kokaje having made a name for verbatim reporting like A. H. Gadre in Bombay. It was the only daily in Poona until the *Lokasangraha* made its appearance in Poona in 1919. Pant Paradkar was its first proprietor. It supported the pro-change or pro-council entry policy advocated by N. C. Kelkar *vis-a-vis* the triple boycott. It was later taken over by a joint stock company started for its continued running and L. B. Bhopatkar became its editor but it closed down at last. In 1925, Dr. S. V. Ketkar started *Poona Samachar* but without success. The daily *Shantidoot* came out as the organ of the Veerashaiva community during the turn of the second decade. It continued for four years and a later attempt to revive it failed.

The next daily to be started from Poona was *Sakal*. It was promoted in 1931 by Dr. N. B. Parulekar who had come out as a graduate and a doctor of the Columbia University. Slowly and steadily it developed its strength and today it is the paper which is the most circulated from Poona and next only to *Lokasatta* of Bombay. He also started another daily called *Tej* priced at one pice but it had to cease publication. S. L. Karandikar ran *Trikal* for a few months and S. R. Date ran *Kal* for a few years, but he has now restarted it as a weekly after closing it for some time. He designed the Marathi Key-board for a mono-type machine and first introduced it in Marathi press. The official Congress daily of Poona *Lokashakti* in 1934 with S. D. Javdekar as editor was a bi-weekly but later became a daily. It discontinued publication during the "Quit India" movement of 1942 but was subsequently revived under the editorship of N. V. Limaye and still later H. M. Joshi. Yet another daily was the *Lokamat* priced at one pice. Owing to differences among its proprietors, it ceased publication and subsequently another one-pice paper, *Lokahit* also had a brief career. *Navabharat* was another short lived daily. *Bharat* and *Manvantar* were other daily newspapers published for some years. *Samachar*, a daily was also run during the Second World War. *Agrani* was started by the Gowardhana Sanstha and was edited by D. N. Shikhare for some time and was taken over by N. V. Godse and his friends. It was edited by Nathuram Godse himself until his arrest on a charge of murder of Gandhiji. It then closed down.

For the last ten years, the *Kesari* is being run as daily and *Vishal Sahyadri* official organ of the Congress is also in existence for a number of years in Poona. Both are run well and capably but they

have not made any headway against *Sakal* in point of circulation. In Bombay, The Times of India group of newspapers started *Maharashtra Times* and P. K. Atre started *Maratha* during the Samyukta Maharashtra movement. Both are holding their own comfortably against *Lokasatta* and *Lokashakti*.

Nagpur and Kolhapur and latterly Aurangabad are important centres from where dailies are published. Now even Nasik, Satara and Sangli have also their own daily newspapers. Goa has two well-run Marathi dailies, *Gomantak* and *Rashtramrat*. The first Marathi daily to be published from Nagpur was *Sandesh* during the Congress Session of 1920. The *Khabar* edited by Annaji Vachasundar made its appearance in 1923. It specialised only in news but ceased publication after six months. The Swatantrya Prakashan Ltd. brought out the daily *Swatantrya* which was edited by Vishwanath Kelkar. It lasted for a year. The *Nispriha* started and edited as a weekly newspaper in 1934 by M. J. Kanetkar was published as a daily for one month in 1939. The publishers of the *Nagpur Times* also started a Marathi daily called *Agradoota*, but that also did not click.

A very successful Marathi daily from Nagpur was started by G. T. Madkholkar, a well-known Marathi man of letters, formerly associated with G. A. Ogale of the *Maharashtra* for many years. The Narakesari Smarak Mandal Trust were the proprietors who engaged Madkholkar as editor of *Tarun Bharat* started in 1944. Since then it has made steady progress and has now found a firm foothold in Nagpur. It celebrated its silver jubilee in 1969. But for a short break when the premises of the paper were burnt during the arson that followed Gandhiji's assassination, the paper has been coming out regularly to this day with renewed vigour and popularity. Its editor now is P. C. Karkare.

*Maharashtra* which was started by G. A. Ogale as a weekly in 1914 was turned into a bi-weekly in 1929 and became a daily in 1945. Ogale had laid its foundations firmly as an independent, though Tilakite paper. It was later edited by his son-in-law, P. D. Dhavale. It is now owned by the Shivaraja Prakashan Ltd. The only Marathi daily published from Berar is *Matribhoomi* from Akola. It was originally started by B. P. Gole as a weekly and was taken over by Brijlal Biyani who converted it into a daily.

Before the Second World War few Marathi daily papers were published from mofussil centres. Two of them were *Sholapur-Samachar* and *Vijaya* from Sholapur; *Vidyavilas* was published from Kolhapur. It had a chequered career during the years it lived. There was no freedom of the press worth the name in Kolhapur and off and on *Vidyavilas* suffered at the hands of the State authorities of Kolhapur. Now Kolhapur has *Pudhari*, *Satyavadi*, *Samaj* and *Indradhanushya* as daily papers. Nasik has *Gavkari* with its Manmad edition, Aurangabad has *Ajinta* and Ahmednagar has *Aazad Hind*.

Every district has now four or five weeklies which cater for district needs and grievances. With Zilla Parishads and Panchayats in all districts and centres of various political parties everywhere,

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district and provincial as well party journalism will always flourish. With well-edited Magazine Sections of daily newspapers from Bombay, Poona and Nagpur, the days of weekly journals and even monthly periodicals seem to be numbered. But the contribution made by these to promote growth of language, its styles and forms of literature cannot be easily forgotten. The weeklies and monthly periodicals have rendered immense service in promoting and defining language, styles, forms, idioms and modes of expression and this process is by no means at an end with newer subjects and vistas of knowledge being brought within the ken of understanding. Marathi found its literary style with the publication of the *Nibandhamala* of V. K. Chiploonkar and Tilak, Agarkar, Kelkar, Khadilkar, Paranjpe and others developed it further in *Kesari* and *Kal*. The form that Marathi attained by these efforts was followed by later writers. The *Vividhadnyanavistara* started by R. B. Gunjkar the author of *Mochangad* became a centre to attract all promising writers. S. K. Kolhatkar, K. P. Khadilkar, and others did their early writing through the medium of this monthly. *Subodhapatrika* and *Dnyanodaya* were the weekly organs of the Prarthanasamaj and the Protestant Christian Missionaries. About this time and before the *Kesari* era were started in Poona and Bombay *Vartamandeeepika*, *Vicharalaharee*, *Native Opinion*, *Vrittavaibhava*, *Mitrodaya*, *Lokakalyanechhm*, *Shubhasoochak*, *Deenabandhu*, *Kalpataru*, *Khandeshvaibhava*, *Belgaon-Samachar*, *Dnyansagar*, *Satyashodhak*, *Dnyanachakshu*, *Shivaji*, *Punevaibhava* and some others. It was all these newspapers that affected more the life of the educated public such as it then was. That the British Government of those days found it necessary to curb the freedom of the press in 1878 is an indirect indication of how important a power and an influence, the press had become. About the time the First World War ended *Manoranjan*, *Navayuga*, *Chitramaya Jagat* were the monthly periodicals to which the cream of Marathi writers contributed. A monthly periodical called *Bharat-sevak* was conducted at Nasik by R. G. Pradhan, a progressive public man and social reformer. The weeklies that came into existence and became quite popular for some time were *Vividhavritta*, *Chitra*, *Asha*, *Navayuga* etc. New political parties also started their own organs of opinion like *Kranti*, *Sadhana* and so on. *Jyotsna*, *Pratibha*, *Vangmayashobha*, *Kirloskar*, *Stree*, *Manohar*, *Vasant*, *Veena* are the names of various periodicals published every month. Some of these are closed but some are flourishing and rendering good service to the ever growing educated public. There are some periodicals which cater to the interests of women and children and they are having a good market. In this way daily and periodical journalism in Marathi shows every sign of making more and more progress. With primary education being made free and compulsory, there is really no limit to what extent general and specialised periodicals may grow.

## CHAPTER 3\*—HINDI

HINDI IS CONSIDERED TO BE THE LANGUAGE OF MADHYA DESH by Grierson. He divides it into two parts—Western and Eastern. Western Hindi consists of five dialects viz., *Bangree* or *Hariyani*, *Khadi Boli*, *Vraj*, *Bundeli* and *Kanauji*. Among these *Khadi Boli* has now achieved a unique place of honour, as it is raised to the level of the *lingua franca* of independent India. It is popularly known as *Rashtrabhasha*. Eastern Hindi consists of three dialects viz., *Avadhi*, *Bagheli* and *Chhattisgadhi*.

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This classification is not accepted by modern philologists. Dharendra Varma in his recent article '*Hindi Pradesh Aur Uski Upabhashaen*' (published in the special issue of '*Sahitya Sandesh*'—July-August 1957, pp. 55 and 56)—expresses the view that the term 'Hindi language' really means literary *Khadi Boli* written in Devnagari script and this is the language spoken in the following parts of the country viz., (1) Bihar, (2) Uttar Pradesh, (3) Madhya Pradesh, (4) Rajasthan, (5) Delhi, (6) Himachal Pradesh and (7) Hariyana. He further adds that the principal dialects of Hindi are: (i) *Maithili*, (ii) *Magadhi* and (iii) *Bhojpuri* in southern parts; (i) *Avadhi-Bagheli*, (ii) *Chhattisgadhi*, (iii) *Vraj-Kanauji*, (iv) *Bundeli* and (v) *Khadi Boli-Hariyani* in central parts; (i) *Jaypuri-Hadanti*, (ii) *Mevati-Ahirpati*, (iii) *Marvari*, *Mevari-Malvi* in the western region and (i) *Gadhavali-Kumayuni* and *Pahadi* dialects of the environs of Simla in the northern region. According to him *Urdu* can be added to this list as it is another literary style of *Khadi Boli*. Thus Hindi comprises fourteen dialects. This view has now found general support among all linguists of repute.

In Maharashtra primarily *Khadi Boli* is propagated and fostered, although sporadic attempts in the direction of other dialects of Hindi such as *Avadhi* or *Vraj* are found.

It must be admitted that Maharashtra has been taking interest in Hindi from very early days. It is well known that from the days of Dnyaneshwar (1275 A.D.) Maharashtra has been the home of *Bhagawata Dharma*. All Marathi saints headed by Dnyaneshwar have been the avowed champions of this *Dharma*, and were primarily

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\*This Chapter is contributed by Dr. M. D. Paradkar, M.A., Ph. D., Vice-Chancellor, Bombay Hindi Vidyapeetha, Mahim, Bombay 16.



CHAPTER 3. interested in bringing home their ideas to the masses in Maharashtra. As these masses consisted of people speaking languages other than Marathi also, it was thought proper to use a common medium. This made these saints use Hindi as the medium of expression. Nevertheless, their songs in Hindi deserve mention.

Hindi.

Although historically the credit of writing poems in Hindi first goes to Muktabai, Namdev is the first Marathi saint whose Hindi songs are accepted as authentic. Born in a family of modest means in about 1270 A.D., he came into contact with Dnyaneshwar and joined him in a pilgrimage to the holy places of India. In the latter part of his life, he migrated to Punjab and propagated the *Bhagawata Dharma* there. This ultimately culminated into the formation of a sect under his name. Ghoman in the district of Gurudaspur is known for Gurudvara Baba Namdevji, the temple erected in his memory. It is no wonder, therefore, that his songs are preserved in *Grantha Saheb*. The influence of Marathi over these songs (forms like 'anile', *karile* etc.), the importance given to muttering of the appellations of the Lord in them, the devotion to Vitthal as well as autobiographical references appearing therein are all characteristics that go to prove beyond doubt that they have come from the lips of the famous Marathi saint of Pandharpur. Some of these are couched in *Gurumukhi* also. One of these songs happily identifies mind with the measure of cloth and the tongue with a pair of scissors helpful in destroying Yama's nose—

*"mana mere gaju jivva meri kati  
mapi mapi katau jamaki phansi  
kaha karan jati kaha karan pati  
rama ko namu japau dinarati  
soneki sui rupeka dhaga  
nameka citu hari sau laga."*

*Translation.*—"My mind is the measure of cloth and tongue, the pair of scissors. With these I am cutting the nose of Yama slowly and slowly. How am I concerned with caste or creed? Day and night I continue to mutter the name of Rama..... I consider this needle of mine to be golden and the thread woven through it is made of silver. My mind is completely riveted on the Lord". Thus it is that tailoring work of Namdev of Pandharpur continues.

Some of his songs (*Abhangas*) admirably bring out the utter vanity of false sacrifices and fake austerities.

In short, Namdev is the first great Marathi saint who successfully propagated the *Bhagawata Dharma* in the beginning of the 14th century by composing lucid songs in Hindi.

In the latter half of the century, Bhanudas became famous in Pandharpur for his unflinching devotion to Lord Vitthal. In addition to his compositions in Marathi he has also composed some poems (known as *Gavalan*) in Hindi. One of them happily describes Lord Krishna in his cowherd-dress.

“ *Jamuna ke tata dhenu charavat rakhat hai gaiya ;  
monhan mera sainyya ;*

*Morapatra shiri chhatra suhave gopi dharat bahinya*

*Bhanudas prabhu bhagat ko vatsala karat chhatra chhaiya ”.*

CHAPTER 3.

Hindi.

“ *Translation.*—On the banks of the river Yamuna, Mohan (i.e. Krishna) my Lord looks after the grazing cows. On his head, the charming peacock’s feather appears to advantage ; one Gopi is holding him by the hand. Bhanudas’s Lord, the lover of his devotees, always supports them (lit. holds an umbrella over their heads)”. The felicity of expression in *Vraj*, here, is indeed remarkable.

The great-grand-son of this great devotee was Ekanath (1533 to 1599 A.D.). Many *abhangas* in Hindi are attributed to Ekanath. For example the following one is expressive of the importance of real devotion free from any kind of egoism :—

“ *bhajan binu dhig chaturai dnyan!*  
*pothi puran bachat sabahi, waha men nahi dnyan*  
*loka kahain ham atmadnyani, gyan nahi abhiman.*  
*eka janardan guruka banda, bhakti bhajanake pran ”.*

*Translation.*—“ In vain are cleverness and knowledge without *bhajan*. All people read books and *Puranas* ; but real knowledge does not exist therein. People consider themselves to be the knowers of *atman* ; but that is egoism and no knowledge. The devotee of Janardan Swami asks a person to approach a real teacher ; for devotion is the very essence of *bhajan*”. Some of the Hindi songs of this saint speak of complaints of the wives of cowherds in front of Yashoda against the mischievous pranks of Krishna.

Ekanath excelled in bringing philosophical ideas home to the common man with the help of suitable metaphors. His ‘*Hindu-turkasamvada*’ is a long conversation ending in the realization of the reality on the part of both. His commentary on *Bhagawata* was respectfully carried by *Pandits* of Banaras in a palanquin in the year 1573 A.D. This great saint, the author of the celebrated *Bhavartha-Ramayana* died in 1599 A.D.

Among the followers of Ekanath, Janijanardan has spoken of the pranks of Krishna in his childhood in a very felicitous style in Hindi. He is the author of *Sita-svayamvara* and *Nirvikalpa*, a work on philosophy. He died in 1601 A.D. Dasopant, another prolific writer in Marathi, has also composed a few *abhangas* in Hindi.

In the days of Ekanath and Dasopant, Maharashtra had to suffer from invasions of the army of Muslims. These armies naturally consisted of people knowing and speaking in Hindi. Thus Hindi had almost become the language of the people having some kind of authority. It is no wonder that in these circumstances, poets of Maharashtra who wanted themselves to be understood by people outside Maharashtra, used to compose some songs in Hindi. Tukaram (1598 to 1649 A. D.), the famous saint and powerful advocate of *Bhagawata Dharma* was no exception to this rule. He has composed *abhangas* in Hindi wherein the boyish pranks of Krishna are described through the words of cowherd-esses, more

CHAPTER 3. popularly known as Gopis. All these poems are known in the Varkari circles of Maharashtra by the name 'Gavalan'. One of such 'Gavalans' of Tukaram is as under :—

Hindi.

" *main bhuli ghara jani bat  
goras becan ayen hat  
kanha re mana mohana lal  
saba hin bisarum dekhen gopal  
kanhan pag darun dekha anera  
dekhen to saba vohin ghera  
hun to thakita bhaira tuka  
bhaga re saba manaka dhoka* "

*Translation.*—" I came to sell milk in the bazar and lost my way to the house. I forgot everything while looking at the cowherd's dress. Looking at darkness around, where should I direct my step. I see myself surrounded by him and him alone. I was stunned ; but all fear in my mind had disappeared totally "

It is very easy to see that Tukaram's Hindi is very much influenced by Marathi as well as Gujarati. The work '*ghara jani*' is taken from a Marathi phrase and '*bat*' is clearly a Marathi word. Words like '*dikaro*' (son) and '*nhana*' (child) speak of Gujarati influence. This need not be a surprise, as in the days of Tukaram, songs and *padas* of famous Gujarati devotees like Narsi Mehta had become quite current in Maharashtra.

Due to the influence exercised by the '*dohas*' of Kabir which had penetrated into the interiors of Maharashtra by the time, Tukaram also composed some *dohas* and tried to emulate Kabir.

Some of them are indeed very piercing :

" *tuka bado na manun, jisa pasa bahu dam  
balihari usa mukhaki, jisa se nikala ram* "

*Translation.*—" He who has sufficient wealth is not great according to Tukaram. Tukaram is ready to serve that mouth, from which springs the word Ram."

*Padas* attributed to Tukaram, however, are not very authentic. Still, Tukaram's poetry has the stamp of a simple and straightforward devotee, calling a spade-a spade.

Ramdas, the great devotee of Rama, was a contemporary of Tukaram. Born in 1608 A. D., he distinguished himself on account of his attempt to create harmony between the spiritual and material life. He has composed songs in Hindi. His faith in God Rama has received an emphatic expression in these songs :

" *Raghuraja ke darbar ghamadi gajatu hai,  
Tathai-thai-thai pakhavaj vajatu hai, suravar  
munivar dekhan avatu hai,  
Narada-tumbar kinnar suravar gavatu hai,  
shankh bheri suna ke roma tharakatu hai,  
Lal ghusara tabake udavatu hai ; ramadasa  
tahan bali javatu hai* "

*Translation.*—"In the assembly of King Rama, drums are being beaten. The tabor is creating the sound '*tathai-thai thai*'. Sages come to see the assembly. Divine sages like Narada, Tumburu along with Kinnars and Gods are singing and a great thrill is experienced while small drums are gently beaten. The red powder (known as *gulal*) is being scattered everywhere. Herein Ramdas is ready to offer himself with great eagerness."\*

It must be accepted that Ramdas's Hindi is more refined and felicitous than any of the earlier saints of Maharashtra.

Ramdas got many enthusiastic admirers and devotees. In fact these people are known as *Ramdasis*, i.e., followers of Ramdas. Among these, Keshavsvami from Bhaganagar (i.e., Hyderabad Deccan-1677) and Rangnathaswami from Nigadi (1612 to 1684 A. D.) have written some of their songs in good Hindi. Tradition includes these two among the famous *Ramdas Panchayatan* placing Ramdas in the middle.

Maharashtra owes much to the *Natha*-tradition. Some of the devotees of this sect are responsible for writing good devotional songs in Hindi also. Sohiroba Ambaye, born in Banda, a village near Sawantwadi in 1714 A. D. got initiated into *Natha Sampradaya* at the hands of Gaibi Nath, i.e., Gahini Nath. It is true that the language of Sohirobanath does not contain the polish and finish of an artist; nevertheless his songs are indicative of his scholarship and learning. For example :—

"*Dudha ke bich me gheeka rahana, o to saci bat  
saguna me nirgun taisa rahate, unkun na lagat hat,  
guda me se to sakara avati kachu to karamat lagati  
kahat sohira joga juguta bin kaise mile andar ki jyoti*".

*Translation.*—"It is an accepted fact that ghee is latent in milk. In the same way reality without attributes lies hidden in the sensible form and person of the Deity; it remains beyond the reach of the hand. It is true that sugar comes out of jaggery, but this requires some effort. Hence Sohira says, 'How can one get the lustre within without the means of Yoga'."

Devnath of Surji Anjangaon (1754—1821 A. D.) has also been a distinguished saint who is equally at home in Marathi as well as Hindi. The language of this devotee of Niranjan has a sweetness of its own. In loving words does he say :—

"*aja mori sanvariya so lagi prit  
chain raindin mohe pare nahi  
ulti bhai sab rit  
kaha karaun kit jau sakhiri kaise bani ab bita  
Devanath prabhunath niranjan, nisidin gavai git.*"

\* '*Nayanaman raghuwira mero*' is one of his songs couched in a language which reminds one of a similar song in honour of Krishna sung by Mirabai.

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Hindi.

*Translation.*—"Today, I fell in love with the Lord of darkish complexion. Day in and day out, I do not feel at ease, everything in world is now topsi-turvied for me. Oh friend, what would I do, where should I go? What is to happen to me now? Whether it be day or night, Devnath continues to sing in honour of his Lord Niranjan". In fact, Devnath has sung sweetly about the unflinching devotion of the devotee towards the divinity. His words are reminiscent of masters of *Vraj* like Suradas and Nandadas".

Dayalnath (1710—1758), the disciple of Devnath is also known for his songs in Hindi. His poems appear to be influenced by Suradas and Nandadas. One of his songs happily speaks of the charming form of Krishna and the eager desire of the devotee to consecrate his life at his feet :—

*" Kisan ke caranan ki balihari  
moramukuta pitambar sohai, kundala ki chabi nyari  
brindavanki kunjagalinamo, khelata radha pyari,  
jamuna ke nirtir dhenu carave bansi bajave nandayari,  
Devanath prabhu dayalu chabila, natnagar giridhari "*

*Translation.*—"I consecrate myself at the feet of Lord Krishna. His yellowish garment (*pitambara*) along with the crown of peacock's feathers appears to advantage and unparalleled indeed is the charm of his ear-ornaments. Beloved Radha is carrying on her sports in the bowers playing upon the lute while making the cows graze on the bank of Yamuna". The Lord of the disciple of Devnath is handsome and loving; he holds the mountain over his finger and is the foremost among actors.' Another song '*ankhiyan haridurasanson atake*' i.e. 'Eyes eagerly await the sight of the Hari' is comparable to a similar song of Suradas.

Shivdinanath *alias* Shividinkesari (1698—1774) belongs to this great tradition of Nathas. He was initiated into the tradition by Kesarinath in 1706 A.D. He was known for his learning and words of wisdom. In one of his songs he expresses the idea that a devotee of Rama finally attains oneness with him.

*" ramabhajana kar ramahi hona  
jo loha parasa sang sona,  
jo keera bhringiku dhyavai, so keera  
bhringirupa pavai  
ramabhajanse\* koli vala, hoya  
rathi ramayana bola,  
sivadina manohar nath kesari,  
rama-bina nahin bat dusari "*

*Translation.*—"Just as iron is transformed into gold on account of association with the philosopher's stone, so one becomes Rama by undertaking the *bhajan* of Rama. The parrot who continuously meditates on Bhringi assumes the form of Bhringi (the devotee of

\*Ramabhajanase ganika uddhari, papi aamilke gati sudari.

Shiva). On account of *bhajan* of Ram, the courtesan improved her lot and Ajamila got emancipation. Due to *Ramabhajan*, the fisherman Valya enriched himself and went on singing *Ramayana*. Shivdinath Kesari, therefore, considers that there is no other saving factor than muttering the attractive name of Rama”.

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There have been some saints in Maharashtra who did not owe allegiance to the *Natha*-tradition. Poems in Hindi composed by some of them deserve mention. Among these Janajasavant from Khandesh (1608—1752 A.D.) has sung very sweetly about the Lord of Janaki—

“*Jyake janakinath na pyare  
take matapita aur suhrud sakha  
vako mukha hi kare  
yeka bund gangajala neeko,  
dhig thillar ko pani  
haridasana ke ceti upar varo rajajiki rani.*”

*Translation.*—“The person who does not love the Lord of Janaki has his face tarnished. His parents and friends are also sufferers. One drop of holy water of Ganga is worth-having ; of what use are other waters ? Far superior is the maid servant of a devotee of Ram to the Queen of a king” This song is reminiscent of the famous letter that Tulsidas is reported to have written to Mirabai.

The choice of words on the part of this poet is indeed very happy. In fact, Janajasavant has remarkable felicity of expression in Hindi. Madhavamunishwar (1689—1734 A.D.) from Nasik a follower of *Madhava* school of thought, has composed some songs about Shri Rama.

“*karo mana raghoji se preet सयमेव जयते  
tata, mata, suta, bandhu, vanita, inaki ulti reet  
jo koi apano apano garji kaun koiko meeta  
kahate madhonath gusain, kara le apano heet.*”

*Translation.*—“Oh mind, do devote yourself to Shri Rama. Father, mother, son, brother and wife—all are crooked. Every one of them is selfish. Who is the friend of whom ? Madhavanath says ‘you work for your benefit (by loving Rama).’ Some of the songs of this poet are couched in Hindustani or Urdu also.

Amritray (1698—1743 A.D.) one of the accepted disciples of Madhavamunishwar rose to eminence on account of his ballads known *katavas*. Simplicity and lucidity are the prominent characteristics of Amritray’s composition in Hindi as well as Marathi. Pictorial quality of his *katavas* made them extremely popular with person’s undertaking ‘*kirtan*’ (celebrating the praises of God with music and singing) in his days.

Words in Sanskrit as well as Hindi have been skilfully used and simple incidents\* are presented in a very effective way. It is no wonder that ‘*katavas*’ came to be known after this gifted poet.

\*Like Krishna’s ‘*mruttika-bhakshana*’, birth of Rama, etc.

**CHAPTER 3.** Among other saints of Maharashtra whose writing in Hindi deserve mention are Dinkar (between 1598 and 1698 A.D.) Manpuri of Daulatabad (death in 1730 A.D.), Thakurdas Baba (death in 1830), Niranjan Raghunath (1782—1855 A.D.) and Balakram (whose date is uncertain). Dinkar who was initiated by Ramdas in 1654 advised people to refrain from worldly things and concentrate their attention on Rama the only saving factor in the welter of this world. Being well-versed in music, his songs are composed in various *ragas*.

Hindi.

Manpuri whose *math* is found in Daulatabad has been a Saint who spoke of the all-pervading quality of the highest and the impossibility of getting him without the help of a spiritual teacher. Like all saints of repute, he was not interested in external things such as the polish of language, embellishment etc.

Thakurdas Baba considered Ekanath, as his *guru* and reverentially spoke of him as his saviour in all poems.

Niranjan was a devotee of the God Dattatraya. He was initiated by Raghunathswami who really named him as Niranjan. In many of his songs he includes the name of his *guru* Raghunath also. Hence he became known as Niranjan Raghunath. As he travelled to Girnar in Saurashtra and stayed there for penance, his language some times bears the influence of Gujarati. This explains words like 'dikara' (son) that occur in some of his songs known as 'Prabhati' intended to awaken God Dattatraya from sleep.

Nothing is known about Balakram, the author of the work 'Angadashistai'\*. The concluding portion of this work is found in Hindi. It begins with the following words :—

*"lankapati tab krudha bhayo re, bata sune angada kee  
kyu dekhat ho saba meele tum, jivva chedo yakee"*

*Translation.*—"On hearing the words of Angada, the Lord of Lanka became extremely angry and said, "what are you doing here all together? Cut the tongue of this bragging monkey'."

Balakram differs from the rest of saints in writing many 'savaiyas' in Hindi. Some of these speak of the devotion to Rama, while some contain words of practical wisdom also.

Thus most of the saints of Maharashtra from the days of Dnyaneshwar have contributed to Hindi poetry. Although very few of them could wield the language with felicity, yet most of them were actuated by an eager desire to give comfort and consolation to the people amidst the strain and stress of practical life. It is no wonder, therefore, that they received a warm welcome from the people at large. There have been many women saints; yet very few of them appear to have written in Hindi. Bahinabai (initiated in 1640 A. D.), the well-known disciple of Tukaram, has composed some of her 'gavalans' in Hindi. These songs are full of lucidity and the womanly quality of completely identifying oneself with the object of description. This has made them very appealing. Some of these give an admirable picture of Lord Krishna, clad in the cowherd-dress playing upon the lute on the banks of the

\*Based on an incident in *Ramayana* where Angada, son of Valin goes to Ravana in the capacity of his messenger.

river Yamuna. Some of the songs of this poetess contain the philosophic idea that on gathering knowledge one need not be afraid of the inevitable death at all.

CHAPTER 3.

Hindi.

Encomiastic songs (popularly known as '*povadas*') and Ballads (usually, called *lavanis*) form an important part of the literary history of Maharashtra. They represent the Marathi mind with its likes and dislikes, virtues and vices. Almost all *Shahirs* of Maharashtra have written ballads in Hindi.

Among these Ballad-poets, chronologically Anantafandi (1744—1819 A. D.) is the first poet whose Hindi compositions have been brought to light. His Hindi '*povada*' on Nana Phadnis is :—

" *savai madhavarao savai danka bajaya*  
*phadnis nanaki tareeph akhalne to gajab kiya*  
*bindharse rajya calaya, nakise cakamak jhadi*  
*kaik mutsaddi chap gaye bas bhaye nanaki to akkal badi*  
*dilli, atak, lahor bhahor karnatak bijapur pukar padi*  
*caro taraph tajela nikala, canda aise keerat badi*  
*jine baithe raj kamaya dilke tai khup dilase diya*  
*saheb bandagi karana, puna chand kahun aya na gaya*  
*aji badi akal "*

*Translation.*—"Savai Madhavrao became a great and famous ruler. Nana Phadnis worked wonders with his intelligence. Without even touching the sword he carried on the administration and successfully fought battles. All other administrators and statesmen paled into insignificance in front of Nana. Kingdom of the *Peshwas* became triumphant all over Delhi, Atak, Lahore, Karnatak and Bijapur. The spotless fame like the moon spread everywhere. Stationing himself in Poona, Nana aggrandized the kingdom and inspired confidence in the people. Europeans never thought of visiting any other city than Poona. Indeed Nana's intelligence was supreme".

Whether in praise or cavil, Anantafandi was very clear and emphatic even to a fault. His ballads or *lavanis* in Hindi, couched in erotic sentiment, also evince this quality. '*Bara baraska patha dekho angi nayanapar jhurmur dari*' is quite famous. Here a beautiful Gujarati girl of twelve years is described. In fact Anantafandi neither cared for the polish of his language, nor for the metre. All that he felt and felt sincerely at the time, lies expressed in his poems. Yet he is worthy of being remembered for the spirited quality and transparent frankness of his poems.

Parshuram (1754—1844 A. D.) has composed songs on a variety of subjects and excels all *Shahirs* in holding a true mirror to the society in which he lived and moved. Although most of his poems in Hindi are unfortunately lost to us, yet some of them dealing with the pranks of Lord Krishna are available.



## CHAPTER 3.

Hindi.

Ramjoshi (1762—1808 A. D.) from Sholapur is, by far, the most illustrious of the composers of songs and ballads in Marathi. His poems in Hindi are unfortunately not available. The same can be said about Honaji Bala who is known for his wonderful simplicity and lucidity linked up with inspiration of no mean order. Saganbhau (1778—1940 A. D.), a contemporary of Honaji Bala, was patronised by Bajirao II. Being a Musalman, he was acquainted with Hindi. Although at times Sagan's erotic ballads tend to become a bit obscene, on the whole he maintains a good level and attaches importance to the emotions of love which spring from the heart.

Among the mixed *lavanis* (written in Hindi as well as Marathi), Sagan's :—

*“ dad koi nahi deta  
mai to jogan houngi,  
rakh lava majhe angi ”.*

*Translation.*—“Nobody takes care of me. I would become a mendicant. Besmear my body with ashes” is very famous.

Prabhakar (1769—1843 A. D.) is also one of these poets who were patronized by Bajirao II. Majority of his poems have been vulgar and obscene. One of the beloveds, goaded on by passion, requests the friend to unite her with her lover in the following words :—

*“ dilbahar dildar mujhe milavo  
nahi to aphim khilao ”.*

*Translation.*—Unite me with that handsome one; otherwise provide me with opium” (to commit suicide).

Here a reference has to be made to Govindrao, one of the ‘*Shahirs*’ of the *Shivneri* group, who has composed 70 songs in Hindustani, i.e. *Khadi Boli* influenced by Urdu. This is natural in view of the region near Shivneri (Junnar) being under Moham-medan rule in those days. Govindrao uses good metaphors in his poems :—

*“ bismilla karkar uthaee,  
akkalaki haya samsher  
mansube kee dhal  
jiretop par bakhtar  
juva kee kee kaman  
guru gyan ke liye teer  
pavan ka hai ghoda kiya  
man upar hai svar.*

*Translation.*—“With the name of God on the lips, the sword of intelligence is taken up. Intentions form the shield, as well as the armour for the protection of the head. Youth is converted into an arch. The teacher is the sharp arrow for getting knowledge. Wind is converted into a horse and the mind rides on it”.

Thus it can be seen that from the days of Namdev down to the first half of 19th century, Maharashtra has been contributing to Hindi.\* With the exception of some poets like Ramdas, Devnath, Dayalnath, other poets of Maharashtra have expressed themselves in Hindi which is greatly influenced by Marathi, which is quite natural. It is, however, interesting to note that Hindi written by most of these poets comes close to *Khadi Boli* of today.

## CHAPTER 3.

## Hindi.

With the advent of British rule, the growth of Indian languages including Hindi was jeopardised. But as years rolled on, thoughtful persons educated through this very system slowly became conscious of their rights and started agitating against the foreign domination. The cause of Hindi, the common language of the country received an able supporter in Mahatma Gandhi. The eighth session of *Hindi Sahitya Sammelan*, Prayag, held under the presidentship of this inspired leader in 1918 decided to propagate Hindi in the whole of India, starting with the southern parts of the country.\*\* This led to the foundation of *Dakshin Bharat Hindi Prachar Sabha* which has done signal service to the cause of propagating Hindi. The year 1921 saw the opening of the first Hindi teaching class in Bombay. In 1924 Hindi got a place in municipal schools. The work enormously increased and finally resulted into the formation of *Hindi Prachar Sabha* in 1935.

In the year 1936, the *Hindi Sahitya Sammelan* held its session in Nagpur and formed an independent *Rashtrabhasha Prachar Samiti*, with a view to propagating Hindi in all non-Hindi speaking provinces except Andhra, Tamilnad, Kerala and Karnatak provinces as the latter were placed under the jurisdiction of *Dakshin Bharat Hindi Prachar Sabha*. Although advocates of Hindi were impelled by the self-same desire of propagating the common language, mutual differences which arose in them during later years, led to the formation of various other parallel institutions like *Bombai Hindi Vidyapeeth* (1938), *Bharatiya Vidyapeeth* or *Dnyanalata Mandal* (1942), *Maharashtra Rashtrabhasha*, Poona (1946), *Bombai Hindi Sabha*, Bombay (1946). *Hindustani Prachar Sabha*, already in vogue from 1935, also developed into an independent institution by 1958 on account of Hindi-Hindustani issue. In addition to popularising Hindi through the nooks and corners of Maharashtra these institutions have contributed to the development of language and literature also.

These institutions were interested in preparing manuals of Hindi grammar and composition. Many manuals of this type thus arose out of this necessity that was felt in propagating Hindi in Maharashtra. Among all such attempts, the foremost as well as the most successful attempt was made by two experienced Hindi

GRAMMAR  
AND  
COMPOSITION.

\*The celebrated Marathi poet Moropant Paradkar (1729 and 1794 A. D.), was induced to write '*Doharamayan*' and '*Surramayan*', where an attempt is made to bring Hindi metres like *Doha*, *Soratha* and *Harigeetika* in Marathi.

\*\*The *Sammelan* was fortunate in enlisting the support and sympathy of Babu Purushottamdas Tandon, who is now accepted as the pioneer worker in the field.

**CHAPTER 3.** *Pracharaks* Shri B. L. Sathe and Shri B. V. Keluskar. Their book *Hindustani Bhasha Parichaya* in *Parts I, II and III* was published in 1941 and 1942. Many editions of these books have been printed so far. This speaks of their popularity.

**Hindi.**  
GRAMMAR  
AND  
COMPOSITION.

The *Bombai Hindi Vidyapeeth* published *Urdu-Hindi Shikshika* in two parts, prepared by Kumar Sharma in the year 1949-50. *Angreji-Hindi Shikshika Part I* was published by the *Vidyapeeth* as early as 1939. *Part II* of this useful manual came out in July 1948. The *Vidyapeeth* also published *Gujarati-Hindi Dipika, Part I*. Second edition of this book came out in December 1949, and also published in two parts, *Marathi-Hindi Dipika. Saral Hindi Vyakaran* in two parts prepared by Shri Kantilal Joshi and Shri P. M. Dangre deserves mention in this context. '*Hindi-Shuddha-lekhan*' written by Shri Yashaschandra was published by *Vidya Granth Prakashan*, Wardha in 1951. This small book explains the peculiarities of Hindi grammar in 60 pages.

*Rashtrabhasha Prachar Samiti*, Wardha has done good work in fostering this spirit of harmony by bringing out a series of books known as '*Bharat-Bharati*'. In addition to these, many useful books like '*Lokvani*' in three parts (for *Maharashtra Sabha*, Poona) and '*Rashtrabhasha Bodh* (later on *Subodh*) in three parts (for *Rashtrabhasha Prachar Samiti*, Wardha) have been published with a view to give graded instruction to learners of Hindi language. *Rashtrabhasha ka Adhyapan*' (1958) by Prof. G. N. Sathe is a very useful book throwing light upon the methods of teaching Hindi in non-Hindi speaking areas.

**DICTIONARIES.**

Many efforts have been made for popularising Hindi by preparing useful dictionaries. The foremost among these was undertaken by the late Pandit G. R. Vaishampayan, one of the pioneers in the field of Hindi *Prachar* in Maharashtra. His '*Hindi-Marathi Kosha*' (1945) throws light upon the words current in the two languages. Second edition of this useful book came out in the year 1947 and an abridged version of the same under the title '*Rashtrabhasha Marathi Laghu Kosha*' in August 1948. '*Marathi-Hindi Shabda Sangraha*' (1949) is another important work of this author containing 18,000 words and 2,300 popular sayings or phrases in Marathi along with their equivalents in Hindi. His '*Hindi-Marathi Lokokti Kosha*' published in June 1950 contains 868 popular sayings in Hindi along with their equivalent expressions or explanations in Marathi. This speaks of the mastery of the author over the two languages, as well as his single-handed devotion to the cause of Hindi.

'*Hindustani-Marathi Shabda Kosha*' was prepared in the year 1939 by a committee appointed by *Akhil Maharashtra Hindi Prachar Samiti*, Poona. Third edition of this book prepared by Shri G. P. Nene and Shri Shripad Joshi at the behest of *Maharashtra Rashtrabhasha Sabha*, Poona and published in January 1956, with an addition of 6,000 words in view of the development of Hindi during 17 years. '*Abhinav Shabda Kosha*' alias '*Shabda-Mitra*' by Shri Shripad Joshi gives words in Hindi with their equivalents in Marathi and

*vice-versa* in two parts. Here words having the same meaning in both the languages have been brought together in a separate appendix. *Rashtrabhasha Prachar Samiti*, Wardha, published one dictionary called '*Sankshipta Rashtrabhasha Kosha*' in April 1953. Another Hindi-Marathi dictionary prepared by Shri Krishnalal Varma in collaboration with Mrs. Penkar may also be referred to. '*Vyavahara-Deepika*', a Marathi-Hindi dictionary, was published by Dnyanalata Mandal, Bombay, in February 1955, second edition of which came out in January 1956. Gujarati edition of this '*Deepika*' was also brought out mainly due to the grant of the Government of India in keeping with its policy of fostering attempts of developing Indian languages. Thus *Marathi-Gujarati-Hindi English Vyavahara Deepika* was published by the Mandal in March 1960. Here words belonging to different spheres with their equivalents in four languages are brought together. This is a good contribution of the *Dnyanalata Mandal*.

More significant and valuable is the polyglot dictionary called the '*Bharateeya Vyavahar Kosha*' prepared by Shri V. D. Naravane, a linguist from Bombay, published recently. This dictionary gives to its user 25,000 words in Hindi and English with their equivalents in fourteen major Indian languages including Sanskrit. In all, the languages are Hindi, English, Punjabi, Urdu, Kashmiri, Sindhi, Marathi, Gujarati, Bengali, Assamiya, Uriya, Telugu, Tamil, Malyalam, Kanareese and Sanskrit. The script is, of course, Devnagari. The words in the dictionary are grouped in fifty different categories such as vegetables, animals, relations, etc. Three-fifty sentences of practical use in every-day life are also included in this book. Thus '*Bharateeya Vyavahar Kosha*' is a significant contribution and would facilitate a study of Indian languages.

*Maharashtra Rashtrabhasha Sabha*, Poona, has recently brought out *Bruhat Hindi-Marathi Shabdakosh*. This *Kosh* lists about 70,000 words including technical words that have newly been current, difficult words of Urdu as well as those words that have been borrowed from various dialects of Hindi such as *Avadhi*, *Vraj*, etc. Liberal grant given by the Central Government has considerably facilitated the publication of this lexicon which will prove very useful for the admirers of Hindi and lovers of modern Indian languages. Editors of this work, Shri G. P. Nene and Shri Shripad Joshi, therefore, deserve to be congratulated for this service to the Hindi-knowing public of Maharashtra. Shri Shripad Joshi is now preparing *Bruhat Marathi-Hindi Kosh* on the same lines which also will be eagerly awaited.

*Bharatavarshiya Prachin Charitra-kosh* is a useful Hindi version of *Prachin Charitra-kosh* originally compiled in Marathi by Mahamahopadhyay Siddheshwar Shastri Chitrav. This *kosh* brings together all information regarding celebrated personalities of the past culled from *Vedas* down to the days of the *Mahabharata* and the *Ramayana*. New additions have been made to the original so as to make the number of listed persons mount to 12,000, the volume covering 1,225 pages. The author has taken care to refer to researches undertaken by oriental as well as occidental scholars of

## CHAPTER 3.

Hindi.

DICTIONARIES.

- CHAPTER 3.** repute like the late Sir R. G. Bhandarkar, Dr. S. P. Pandit, Max Muller, Roth and Oldenberg. Lives of ancient personalities lay down the norm of documentation. Appendices bringing together useful information about contemporaries of Buddha and Mahavir add to the value of the book. The learned author has also succeeded in giving all information in a style that is free from being terse, a fact which deserves special mention. Hence the *kosh* is a very valuable addition to the Hindi publications of Maharashtra.
- Hindi.**
- DICTIONARIES.**

People of Maharashtra have contributed to almost all branches of literature and their contributions are rich in quality also. Most of these belong to a date later than 1920 especially after Hindi was officially accepted as the language of the Indian union in 1947.

- POETRY.** Shri Ramavatar Chetan is a well-known Hindi poet. First book of his poems was published in 1955 with the title '*Svasonke Svar*'. In one of these poems, Shri Chetan speaks of the fact that ups and downs in life need not scare one away from undergoing them. At times despondency takes possession of the poet's soul and he speaks of fine dreams that have been destroyed.

*"vipadonka dher uthaya  
par na milee ashaki chaya  
sansose bahalaya manko  
veenaki jhankar samajhkar  
bahalana vyarth ho gaya"*.

*Translation.*—"I withstood many calamities ; but the ray of hope never did appear. Taking my breaths to be the notes of the lute, in vain did I try to find consolation".

Chetan's pen has gained sufficient confidence and power in '*Chandse Neeche*' published in the year 1958. Here he is out to become 'a hero in the strife' by discarding short cuts to success.

'*Rasmihas*' (January 1959) brings together poems of Shri A. R. Ratnaparkhi written during his stay in Maharashtra. First poem '*Rasmihas*' is an attempt to write '*abhang*' in Hindi. '*Rasmihas*' contains a '*nivid*' addressed to the river Tungabhadra where the poet expresses the eternal wish to transcend all limitations and become one with the Highest. '*Komal Agraha*' is one of the lighter yet attractive poems. '*Diwali ke deep*' is an attempt of writing rhythmic prose. Thus '*Rasmihas*' attracts the attention on account of the novel attempts made by a Marathi-speaking poet.

'*Ruponnayan*' of Professor Dr. N. V. Joshi (Head of the Philosophy Department, R. R. College, Bombay) is a novel and praiseworthy attempt in the direction of writing *prabandha-kavya* in Hindi. The poem is philosophic in content. This poem throws a flood of light upon the problems of the modern man through symbolic presentation of the events that took place between the two great world-wars. In fact, this is the first attempt to write a *prabandha-kavya* in Hindi with the help of *anushtubh*. The metre has gained in lucidity as well as power at the hands of the author. Similes used in the poem are reminiscent of epic similes in point of conception as well as enunciation.

Hence '*Ruponnayan*' deserves to be remembered for originality and novelty in respect of plot-construction and the penetrating style adopted in it. '*Aloka*' by the same author continues the story further. In addition to these, poems on various subjects are being published in newspapers and magazines. Among the authors of such poems Professor Bansidhar Panda, Shri Suryadeo Tripathi and Shri Rameshwar Dayal Dube may be mentioned. Poems of the illustrious modern saint Tukdoji indicated that the tradition of the saints of Maharashtra still continues to wield influence with the masses. Shri Sahabrao Sanade's '*Padmabhushan*' is a Hindi poem on the life of Karmavir Bhaurao Patil.

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Hindi.  
POETRY.

Prose becomes the most suitable medium of expression during the days of keen conflicts and hard struggle. Contributions to Hindi prose in Maharashtra can be suitably divided into novels and stories, dramas, essays, books on literary criticism, biographies etc. With the exception of novels and stories as well as dramas, other works can be put under one category.

PROSE.

Shri Anant Gopal Shevde from Nagpur has distinguished himself in this field. His novel '*Jwalamukhi*' has been very successful due to the sublime plot and artistic style. '*Mrugajal*' is another novel. '*Nishageet*', '*Purnima*' and '*Svapnasiddhi*' have also been very popular novels. National Book Trust of India has undertaken the work of translating '*Jwalamukhi*' in all Indian languages. '*Mrugajal*' was awarded a prize of Rs. 1,000 by Madhya Pradesh Shasan Parishad. '*Mangala*' is the sixth novel of Shri Shevde based upon the story of Pandit Sadananda, a blind yet skilled musician and his beautiful young wife Mangala. The novel oscillates between merit and demerit, joy and sorrow, temptation and love, life and music. This novel is shortly going to appear in brail script also. Stories written by this author have also been very popular. The style of Shri Shevde is at once pleasing and powerful.

Novels and  
Stories.

'*Bhagna-mandir*' is one of his realistic novels based on the social conditions of India after independence where he speaks of selfishness and non-spiritual outlook being the root cause of present day evils. The author has received an award from the Government of Uttar Pradesh for this work which has been already translated in Telugu. Recently, he has published another novel named '*Indradhanushya*' depicting the weal and woe of conjugal life as well as the chastening influence of love which can pave the way for enduring happiness. It is indeed a matter of pride that '*Jwalamukhi*' rendered by him in English is also published by the Pageant Press of New York in America under the title '*Volcano*' in February, 1966. This novel is based on the Indian Revolution of 1942, leading India to freedom. In fact this is one of the few Hindi novels translated by the author himself and published abroad. Needless to add that this has been translated in ten Indian Languages.

'*Ankh-michauli*' is a novel written by Shri N. D. Gadgil, a teacher in Bombay. Although there is nothing new in the theme of story as such, yet the easy, flowing style of the author is indeed remarkable. It speaks of his command over Hindi.

CHAPTER 3. Two novels viz., '*Dhvastaneeda*' and '*Suranga*' written by Shri Shripad Joshi have been warmly received by the people.

Hindi.

PROSE.

Novels and Stories.

The story of the life of Nana Phadnis, the astute politician of the *Peshvas*, is also written by Shri Shripad Joshi in attractive Hindi.

Among story writers, Shri Shripad Joshi has given an interesting account of the lives of four Saints of Maharashtra in the form of short stories running into 30—40 pages each. Thus our books viz., '*Sant Tukaram*', '*Sant Dnyaneshwar*', '*Sant Namdev*' and '*Samarth Ramdas*' have been published by *Svasta Sahitya Mandal Prakashan* under the series known as *Samaj-Vikas Mala*. The language of these books is very simple and lucid.

Here a mention of '*Char Pharar*' by Shri Yadunath Thatte must be made. '*Char Pharar*', as the very name suggests, contains the story of four residents of a village. The story is evidently written with a view to popularising co-operative efforts among those who live in villages. The style is, however, simple and elegant. The importance of villages in the development of India is finely impressed upon the minds of adult readers. The author deserves to be complimented for maintaining the pleasing style throughout.

In addition to these notable attempts, stories of several writers in Maharashtra like Smt. Jyotsna Deodhar, Shri Shripad Joshi, and others have been published in various magazines like *Dharmayug*, *Ajkal*, *Vishva-jyoti*, *Hindustan*, *Jeevan-sahitya*, etc. It is not necessary to give an exhaustive account of these.

Short Stories.

Dr. Jagadishchandra Jain has published the second edition of his interesting collection of stories from ancient Ardhamagadhi and Pali literature bearing the title '*Do Hajar Baras Purani Kahaniyan*'. He has also brought out stories collected from *Panchatantra* in '*Hamari Kahaniyan*'. These stories not only serve to throw light upon the social conditions of the times to which they belong but also serve the important purpose of introducing to the younger generation the ancient works of renown. '*Ramani Ke Rup*' is also another similar attempt of the author undertaken with the purpose of pointing out to one Dr. W. William Morris that India has not been merely a land of philosophy but has also evidenced keen interest in matters pertaining to this mortal world of weal and woe. This book consisting of three parts brings together 26 stories of women found in ancient Sanskrit and Prakrit works. Herein the readers come across women of different calibre; some of sterling character who were able to foil all attempts of outraging their modesty by virtue of their cleverness, some who evinced proficiency in different arts and deceits and some who were forced to accept the primrose path of vice on account of circumstances.

Shri Ramraje Shirke from Kolhapur has now established himself as a story-writer in Hindi. Many of his stories viz., 'Aish', 'Ahilya', 'Tootati Galiyan', 'Andhereka Ant', 'Canvas', 'Teesari Patni' published in the issues of 'Niharika' have been warmly received by the Hindi-knowing public. 'Upahara' (Niharika October 1963), for example, nicely brings out the essential chastity of an Indian woman; while 'Andhereka Ant' speaks of the happy union of the intelligent and compassionate Kanta with the amiable but blind Manohar with the help of the ruse of the former which is at once appealing in its tenderness. 'Maya', another interesting story by the same author speaking of the chastening and powerful influence of kind and opportune words of encouragement finds place in the Diwali issue of Niharika (1965). Shri Shirke must be complimented for writing simple and elegant Hindi. The words of Ashok while encouraging the maimed Maya can be cited as a good illustration.—'yahee to bat hai! Kash! tum apani antarik shakti ko pahachan leti! Hath pair sabut hona shaktika pramana nahi hai Maya! Vaha to manushya ke antarme hoti hai, aur jise isaka sakshatkar ho jata hai vaha manushya vidhatase kam nahi ho sakata: vahi lekhak hota hai: vahi kavi hota hai: chitrakar: shilpakar: gayak sab kuch hota hai'.

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PROSE.

Short Stories.

'Dayare' (1965) is a collection of seven short stories written by Shri G. P. Nene, Vice-President of the Svaichhik Hindi Prachar Samstha Sangh and Editor of Rashtravani, the monthly run by Maharashtra Rashtrabhasha Prachar Sabha, Poona. Some of these like 'Nandanbai ki Mang' or 'Naya Papa' rightly place their finger on the ills of the society. The words of the prostitute Motibai, namely, "samaj ya to hamari roji vapas de ya hamen apne men mila le/ham ghar basane ko taiyar hain/koi bhi bemaute ki maut marne ko taiyar nahi hoga" are certainly an eye-opener to the so-called respected people of the society. 'Naya Papa' also ends on a very significant note sounded in the announcement of Chitragupta, viz., "pirthvipar ghoshana kar dee jay ki isake age papakar-monkee namavaleemen asamyami santanotpatti ghor papa mana jayega aur usaka danda mrutyu hoga". Efforts of this type by non-Hindi speaking people will go a long way in popularising and enriching Hindi and hence Shri Nene deserves to be felicitated.

At the outset, it must be said that on account of the absence of well-organised stage, dramas written in Hindi do not come to the standard. 'Jagirdar' and 'Vakeel sahab' are, however, written by Dr. N. V. Joshi with the stage in view. 'Vakeel-sahab' has been successfully staged. 'Jagirdar' is interesting in view of the language spoken in the province of Malva. It was originally written in Malvi language, although Hindi rendering of it has also been added with a view to facilitating understanding. Both the dramas speak of the evils of capitalistic society and the modern awakening of the masses in general. Although the political bias of the author is quite evident in the play, the element of contrast, the characterisation as well as the language used in it speak of the ability of the author.

Dramas.



**CHAPTER 3.** '*Dhartee Kee Mahak*' of Prof. Ramavatar Chetan dramatizes a story of a village in Northern India where the dawn of political awakening is slowly appearing in spite of the evils of capitalistic society having their roots deep in the soil. The language is admirably suited for dialogues. Apart from agreement with his view, the author is certainly successful in presenting the drama in a convincingly appealing manner. Shri G. R. Kulkarni has written a folk-drama '*Kisanpandit*' to which a prize was awarded by the Government of India.

Hindi.  
PROSE.  
Dramas.

Other  
contributions.

Dr. Jagadishchandra Jain is known for his works in Hindi. In his book named '*Bharatiya Tatvachintan*' (1955) he presents an account of the history of Indian philosophy right from the pre-historic days down to the twentieth century. The book ends with the necessity of adopting new outlook towards philosophy with a view to reconstructing and reshaping the country in keeping with modern conditions. '*Dekha-Parkha*' is a collection of his thoughtful essays on problems of Prakrit and Jain literature. These essays are an outcome of the author's research in the field. On the whole, the collection is interesting as well as instructive. In his book '*Chini Janatake Beech*' of 253 closely printed pages, the learned author gives a complete picture of the people and culture of China. This book is an outcome of his stay in China as a Professor in Peking University for a year. Another important book of the author, viz., '*Prakrit Sahitya ka Itihas*' would certainly prove helpful to all people desirous of knowing the history of Prakrit literature.

Shri Shripad Joshi is another prolific writer who has written about 80 books in Marathi, Hindi and Urdu. These books cover a wide range of subjects. '*Hindi Nibandha-kala*' is one of his books tracing the development of the art of essay-writing in Hindi. '*Urdu ke Adeeb*' traces the history of Urdu literature in a very attractive and winning style. The author has rightly discussed the modern poets and writers of Urdu with the same amount of sympathy. In short, the book is a happy introduction to Urdu literature with its strength as well as weakness. Among other works of the author, '*Guruvayur*' and '*Marathi-Hindustani Kosh*' may be mentioned. '*Vanaspati Sabhayata*' a collection of humorous articles and '*Chhatrapati Shivaji*' a biography are the two other works of this author. Shri Narayan Prasad Jain's '*Urdu Shayari*' is a good collection of the poems of Urdu poets. His '*Dnyanaganga*' in two parts collects words of wisdom phrases and popular sayings in Hindi. '*Tukaram Gathasar*' contains the Hindi poems of that saint collected by this author. '*Bolati Hindi*' is another book of Shri Jain comparing Hindi with English, Marathi and Gujarati. '*Hasya-Mandakini*' and '*Sant Vinod*' are two works of this author which would soon be published.

Among other writers in Hindi, Acharya Vinoba Bhave, and Acharya Dada Dharmadhikari are prominent. '*Vinoba ke Vichar*' has been published in two parts. The range of subjects covered in these essays is indeed very wide. The language of these books

is simple and has a flow of its own. Words in some of the essays like '*Shramadeo kee Upasana*', '*Vrikshashaka-nyaya*' are very weighty, although his views on education and other matters may not find followers in large numbers.

Acharya Dada Dharmadhikari, the former editor of '*Sarvodaya*' is known for his essays in Hindi. His rich experience in the *Sarvodaya* movement has given rise to books of the type of '*Sarvodaya-Darshan*', '*Krantika Agala Kadam*' and '*Manaviya Kranti*'. Some of his essays speak well of his literary talent also. In one of his articles written on the occasion of the sixtieth birth-day of Pandit Jawaharlal Nehru, he speaks of the qualities of the great leader in the following words:—

*" Utkantha aur pranjalata ke karan unake svabhavame balasulabh nishapatata hai. Jawaharlal Nehru munhaphat admi hain. Ve bahut jaldi bigud padate hain aur char mination ke bad khilkhilakar hansane lagate hain "*.

*Translation :*

"Eagerness and purity of heart has given rise to guilelessness in his character. Jawaharlal Nehru is an outspoken individual. He loses patience immediately and after a few minutes he could be seen laughing heartily". The learned Acharya is able to write in a style suited to the subject.

*Sarvodaya* movement has brought in many writers in the field. Smt. Vimal Thakar's '*Dadaka Snehadarshan*' is a fine pen-picture of Dada Dharmadhikari. '*Bhudan-Deepika*' and '*Samya-yoga ka Rekhachitra*' are two other books of Smt. Vimal Thakar. Among other works in this category may be mentioned '*Vinoba Bhawe*' of Yadunath Thatte; '*Tapodhan Vinoba*' of Shri Bapurao Joshi, '*Krantikee Or*' of Kusum Deshpande, '*Satyagarhaki Shakti*' of Shri S. D. Javdekar, '*Gunka Gokul*' and '*Vyaj-Batta*' of Shri Appasaheb Patwardhan, '*Naye Ankur*' and '*Taiki Kahaniyan*' of Shriram Chinchalikar, '*Bunae*' of Dattoba Dastane, '*Dharmasar*' and '*Shramadan*' of Shivaji Bhawe and '*Sath*' as well as '*Krantiki Rahapar*' of Nirmala Deshpande.

'*Padmavat Ka Kavya-saundarya*' by Professor Shivsahay Pathak (K. C. College, Bombay), is a very useful attempt of critically appreciating '*Padmavat*', one of the famous *prabandha Kavyas* in Hindi. The author has collected all information about Malik Muhammad Jyayasi and presented it with great care. Critical estimate of Jyayasi in keeping with the modern standards of literary criticism is far from being superfluous in Hindi. With the help of some Persian manuscripts, Professor Pathak has brought out an edition of '*Chitrarekha*', another work of Jyayasi, which is a contribution to the study of the poet.

### CHAPTER 3.

Hindi.

PROSE.

Other contributions.

## CHAPTER 3.

Hindi.  
PROSE.  
Other  
contributions.

Among works of research in Hindi, the thesis of Dr. Bhalchandra-rao Telang from Aurangabad deserves a special mention. In this work known as '*Bharatiya Arya-Bhasha-Parivarkee Madhyavartinee Boliyan*' the author presents a philological study of three dialects, viz., *Halabi*, *Chhattisgadhi* and *Bhatari* belonging to the three Indian languages, viz., Marathi, Hindi and Uriya, respectively. The work consisting of five chapters is a valuable contribution to the study of comparative philology which can be considered to be a desideratum of the day. '*Adhunik Hindi Kavita me rupa vidhan*' is another thesis of Dr. Ramayatan Sinha. In this work, the author gives a critical study of the figures of speech employed in modern Hindi poetry. Mrs. Ithape's work also may be mentioned in this context. Recently Dr. K. G. Divakar of Poona University has brought out a few research publications.

'*Shri Samarth Ramdas*' (December 1951) of Shri D. B. Joglekar is a useful biography of the great saint of Maharashtra. The work is divided in three parts dealing with the life-sketch, poetry and the sect formed by the illustrious saint. Here a mention of the book '*Rashtrasant kee Jeevan Jhankee*' should be made. This is written by Shri Bhau Mandavkar of Amravati and published by *Seva Prakashan* Nagpur, in the year 1954. The book critically presents the life and work of Shri Tukdoji Maharaj the modern saint of Maharashtra, in a short canvas of 44 pages. The style of the author had received unstinted praise from all quarters. '*Tulsidas Aur Eknath*' of Shri Chaturvedi from Marathwada is an excellent attempt of comparing the works of the two famous saints of India. Compositions of Shri Bhiring Tupkari (Bombay) and essays of Shri Y. S. Korekar (Aurangabad), also deserve mention. Shri Vaman Chorghade has also contributed to Hindi in a way which cannot be ignored.

*Rashtrabhasha Prachar Samiti*, Wardha, has recently published a series known as '*Bharatiya Vangmaya*' (1951). The series was started with the aim of introducing to the people, the literature extant in all Indian languages through the medium of Hindi. Three parts of this useful series have been already published. Part I contains studied articles on Sanskrit, Pali, Prakrit and Apabhramsha literature. Part II brings together two articles on Hindi and Urdu literature written by Dr. Lakshmisagar Varshneya and Shri Rasul Ahmad ('Abodh'), respectively. Part III consists of three chapters on Bengali, Uriya and Assamiya literature. These are written by Dr. Sukumar Sen, Dr. Mayadhar Mansimha and Dr. Viranei Kumar Barua. According to the plan of the *Samiti*, Part IV intends to give a critical appreciation of literature in Marathi, Gujarati, Punjabi, and Sindhi and Part V would be allotted to the literature in the languages of the south, viz., Tamil, Telugu, Malayalam and Kanareese. Here a reference can be made to the biography of Lokmanya Tilak written by Professor B. G. Deshpande at the behest of the *Samiti* in July 1956. '*Nagarik Shastra Aur Bharatiya Shasan*' (by Shri Ratanlal Barjoriya) is a revised edition of '*Nagarik Shastra Aur Bharatiya Samvidhan*' originally prepared by Shri Ranjan for the *Rashtrabhasha-Ratna* examination of the *Samiti*. Here a reference may be made to two Small books

prepared by *Maharashtra Rashtrabhasha Prachar Samiti*, Poona. They are '*Batchit*' by Shri P. M. Dangre and '*Bapuki Baten*' by Shri Rameshwar Dayal Dube. Simple and short sentences in both these books may prove very useful for those who begin to learn Hindi through conversation.

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PROSE.

Other  
contributions.

'*Unmesh Prakashan*' was formed in the year 1952 by some enthusiastic *pracharaks* of Bombay with a view to providing a common platform for expressing and publishing the views of the people of Maharashtra in Hindi. The *Prakashan* decided to start its work by bringing out critical evaluations of books prescribed for certain examinations. *Hindi Prachar Karyalaya*, Matunga, had already taken a lead in the matter by publishing critical articles on '*Shashigupta*', a drama of Seth Govindadas in April 1952. *Unmesh Prakashan* under the presidentship of Shri V. K. Tambe brought out similar books on '*Nahusha*' and '*Pradkshina*' (*Khandkavyas* by Shri Maithilisharan Gupta), '*Dhruvasvamini*' (a drama by Shri Jayshankar Prasad) and '*Charumitra*' (one-act-plays by Dr. Ramkumar Varma) in the year 1952. This commendable effort of entering the field of literary criticism in Hindi could not be continued on account of pecuniary difficulties.

Here a reference can be made to another novel attempt to foster real spirit of harmony among all advocates of Hindi irrespective of the institutions to which they belong. This took the form of starting a small monthly called *Rashtrabhasha Prachar Samanvaya Patrika* in the year 1959 at the inspiration of Shri B. G. Joglekar, who donated a sum of Rs. 1,001 for the cause. Members of the editorial board of the magazine headed by Dr. M. D. Paradkar were able to enlist the support and sympathy of most of the institutions propagating Hindi due to the high ideals of the *Patrika viz.*, creating a press and publishing concern in Hindi as well as fostering a spirit of harmony in languages of Western India by publishing translations of important works in each of them. The advocates of the *Patrika*, however, soon realised the difficulty of translating high ideals into reality on account of practical and pecuniary considerations which are too well-known to need any elaboration. The *Patrika* closed down after carrying its work for seven months. Nevertheless, other magazines like *Rashtrabani* (*Maharashtra Sabha* Poona), '*Rashtrabharati*' (*Rashtrabhasha Prachar Samiti*, Wardha), are doing good service to the cause of Hindi in Maharashtra.

In addition to these contributions, various articles in different magazines like *Rashtravani* (Poona), *Jayabharati* (Poona), *Bharati* (*Bombai Hindi Vidyapeeth*), *Bharati* (Wardha), *Sahitya-Sandesh*, (Agra), *Saraswati Samvad* (Agra), *Adhar* (Allahabad), *Naya Sahitya* and newspapers like *Navabharat Times*, *Dharmayug*, *Saptahik Hindustan* have been published. Among such writers, Miss Savita Agarwal, Shri G. P. Nene, Dr. Jagadishchandra Jain, Professor Vasant Deo, Professor Chandrakant Bandivadekar, Professor Ramavatar Chetan, Shree Rameshwar Dayal Dube, Dr. M. D. Paradkar, Dr. K. G. Divakar and others have contributed serious and thoughtful articles on various subjects.

- CHAPTER 3.** Shri Ram Shirke from Gargoti has contributed a fine essay on Sant Dnyaneshwar in one of the books, *vis.*, 'Bharatiya Kavi Sant' published by V. V. R. I. Hoshiarpur in S. U. series XII (1962). In this essay running into 45 printed pages, the author has introduced Dnyaneshwar to the non-Marathi speaking people in simple Hindi.

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CRITICISM.

*Prakrit-Pushkarini* by Dr. J. C. Jain (1961) is a small book of 91 printed pages bringing together 500 Prakrit stanzas quoted by Sanskrit rhetoricians in their works. The author has carefully translated all of them into Hindi thus bringing them within the reach of the generally interested reader. The author's contention that mostly these stanzas are free from the dead weight of philosophy and hence throw light on the life of the common man torn between conflicting emotions, can easily be granted. But the fact that all of them deal with the sentiment of love certainly indicates that the canvass of these writers was essentially limited. The effort of the author is, however, commendable. 'Vishva-Sahitya ke Jyotihpunja' by this very author seeks to introduce 13 writers of repute from the world by giving a short summary of their lives and a resume of their literary activity. The author in his introduction claims that he has chosen only those writers who have contributed to the development of man as a whole. The names of these writers are as under 'Confucius, Kalidasa, Goethe, Balzaque, Dostoeveski, Leo Tolstoy' Oscar Wilde, Anton Checkov, Rabindranath, Lu Shun, Suryakanta Tripathi (Nirala), Zaverchand Meghani and P. K. Atre. It is evident that the choice in such cases is bound to be subjective and hence need not stand any objective test. Nevertheless, inclusion of poets like Nirala from whom we are not far separated and that of P. K. Atre, speaks more of the author's partiality for them. *Prakrit Sahityaka Itihas* (1961) is a more serious and useful work of 11 chapters wherein the author gives a connected and appreciative description of ancient literature in Prakrit languages. The author has also attempted to fix the relative dates of authoritative Jain works belonging to *Shvetambar* as well as *Digambar* sects. Chapters X and XI throwing light upon the technical literature in Prakrit languages are extremely interesting. Two *Parishistas* given at the end bring together a few unusual words employed in the old Prakrit works and the other containing an alphabetical index of Prakrit quotations found in Sanskrit works on *Alankara* are also extremely useful to every student of Prakrit. The book has brought a prize to the author from the Government of Uttar Pradesh. It is, however, admitted that the author has not done justice to the role of the *Apabhramsha* poetry which played a significant role, thanks to the contributions of master-minds like Svayambhu and Pushpadant. *Jain Agama-Sahitya me Bharatiya Samaj* is another important work of this learned author throwing sufficient light upon the society reflected in Jaina Agamas and deserves to be an important land-mark in contributions to Hindi literature. 'Bharat ka Seemant' and 'Hindi Sahityaman Dokiyum' written in Gujarati by this very author speak of his indefatigable industry.

Bhagirath Dikshit, Professor of Hindi, Jai Hind College, Bombay, has recently brought out his '*Samikshalok*' (1964). The book consists of seven chapters indicating the importance and place of literary criticism along with the contributions to it by all renowned critics in the West. This has been the first attempt of its kind in introducing to the Hindi-knowing world the opinions of reputed Western critics from the times of Plato down to T. S. Elliot. The author has certainly been successful in carrying out his ambitious plan of presenting a faithful survey of the science of literary criticism in the West without being unduly influenced by any particular school. In fact, he seems to be keen on reading a harmony between the principles of literary criticism in the East as well as West.

In *Kamayani-Vimarsha* (Jan. 1965) this author intends to freshly evaluate *Kamayani*, the famous *Mahakavya* written by Jayashankar Prasad. The treatment is indeed very systematic and the chapters styled as '*Rasa-Vimarsha*', '*Darshan-Vimarsha*' and finally '*Mulya-Vimarsha*' are very interesting and instructive. Boldness of the author in controverting the opinions of renowned predecessors in the field including his teacher is indeed commendable and the conclusion that he has arrived at, being quite plausible, undoubtedly adds to the novelty of the book. '*Maharashtra Hindi Loka-kavya*' (1944) by Dr. K. G. Divakar from N. D. Thakarsi College, Poona-4, is a very useful attempt of systematically studying folk-literature of Maharashtra in Hindi composed mainly by writers of ballads belonging to the 17th and 18th centuries. The collection of poems in the appendix adds to the value of the book. The fact that this is written by a person whose mother-tongue is Marathi is significant. It was appropriately awarded by U. P. Government with a prize of Rs. 500 (1963-64). An attempt in this direction was, however, made by Dr. M. D. Paradkar from Bombay in one of his articles published in the November issue of '*Adhar*' in 1960 wherein a reference is made to the contributions of one Govindrao Sane from Shivneri which is unfortunately missing in this book. The influence of Marathi on the style of Dr. K. G. Divakar is easily discernible. '*Kavindra Chandrika*' by Dr. Divakar deserves special mention.

'*Namadeoki Hindi Seva*', a result of the researches of Dr. Bhagirath Mishra, the Head of Hindi Department of the University of Poona, in collaboration with one of his colleagues, also deserves special mention here.

*Bombai Hindi Vidyapeeth*, Bombay, has done a signal service to the cause of Hindi by bringing out a *Silver Jubilee Volume* in December 1963. It is divided mainly into five parts. The first consists of important articles of accepted scholars like Dr. Dhirendra Varma, Dr. Baburam Saxena and others on the script, language and literature connected with Hindi. Two seminars on the use of the same script for all Indian languages and the advisability or otherwise of including literature of Hindi dialects in the curriculum in non-Hindi speaking regions, being extremely instructive and interesting go to add to the value of this part of the book. Articles on scientific terminology to be adopted in Hindi as well

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**CHAPTER 3.** as other Indian languages along with one on the language problem of Goa by Prof. A. K. Priyolkar speak of the editors being alive to the burning problems of the day. The second part appropriately gives a complete survey of contributions to Hindi on official as well as non-official levels from all states. Propaganda in Hindi has been carried out in all parts of the country by various institutions and it was but meet that the service done by all should have been recorded in such a volume. Thus the article '*Hindi Pracharak Sansthaen*' running into 32 printed pages is a testimony to the healthy outlook and broad vision of the editors of this volume. A classified list of desertations on Hindi accepted for the degree of Ph. D. in various universities running into 45 pages will also go a long way in helping further research work in Hindi. In addition to this, readers of this part also get an idea of the place of Hindi in foreign countries like Burma, Czechoslovakia, German Republic and Soviet Russia. This part is befittingly brought to a close by a short resume of activities in the interest of Hindi in other parts of the globe as well. Part III gives a very good survey of trends of post-independence literature in all Indian languages including Sanskrit. This section has become truly representative and is adequately styled as '*Bharatiya Chintan Bharatiya Sahitya*'. Part IV, though short, strikes a significant note in so far as it aims at presenting 'who's who' of non-Hindi speaking writers in Hindi. The editors appear to be aware of the modest proportions of the scheme and have expressed their wish to complete the work in co-operation with other institutions in the field. The appendices of this valuable book throw light upon the history of the institution, viz., *Bombai Hindi Vidyapeeth* and lectures delivered by distinguished personalities like Dr. Zakir Hussain, the President of India, Dr. Vishwanath Prasad and others on the occasion of the silver jubilee. *Vidyapith Parivar Parichay*, with the photos of *pracharaks* and short articles on each of them is but meet in such a volume as the institution thrives on their selfless efforts. Thus the *Silver Jubilee-Volume* of the institute deserves to be a land-mark in Hindi contributions of Maharashtra both in form as well as the contents. The editorial board consisting of Dr. M. D. Paradkar, Prof. R. R. Deshpande, Prof. Mhatre and Shri B. V. Bhosle deserve to be complimented on conceiving and executing the work of this type, '*Nibandha-sudha*' edited by Dr. M. D. Paradkar brings together 14 essays of Dr. Hazariprasad Dwivedi with an exhaustive survey of the essay-literature in Hindi in an illuminating introduction running into 48 pages. Here a reference to the *Silver Jubilee Volume* brought out by *Rashtrabhasha Prachar Samiti*, Wardha, in the year 1964 must be made. This is also divided into five parts. Part I brings together 11 articles of different scholars like Dr. Sunitikumar Chatterji, Dr. Vinaymohan Sharma and others evaluating the contributions to Hindi from all the Indian States. Part II, in fact, deserves to be an independent book on History of Hindi literature (running into 225 pages) by Dr. Sitaram Chaturvedi; but the propriety of including it in the *Silver Jubilee Volume* of the institution is, to say the least, open to question. Part III containing three articles on the nature of the *Rashtrabhasha*,

its vocabulary and scientific literature written in it, is certainly relevant in such a volume. Part IV brings together two interesting articles on '*Devnagari Varnamala*' and '*Nagari Lipi*'. The volume is brought to a close by an article on '*Rashtrabhasha Prachar*' by Shri Kantilal Joshi which, though exhaustive in its own way, does not do justice to the contributions made to Hindi by sister-institutions. In all, this volume, though not ambitious and all-pervading like the one brought out by *Bombai Hindi Vidya-pith*, is a laudable attempt in the direction. *Maharashtra Rashtrabhasha Sabha*, Poona, has done excellent service to the cause of Hindi by bringing out the book '*Pandit-Nehru-Vividh-Darshan*' by Shri Ranjan Parmar. This book throws very good light on the penetrating intellect and purity of mind behind the literary activities of the late Pandit Jawaharlal Nehru who is rightly considered to be one of the makers of modern India.

## CHAPTER 3.

Hindi.

MISCELLANEOUS.

A survey of the contribution of Maharashtra towards Hindi language and literature would certainly remain incomplete if translations of Marathi works into Hindi are not mentioned. *Maharashtra Rashtrabhasha Sabha* (Poona) has done excellent work by getting many known Marathi novels, stories and dramas translated into Hindi at the hands of persons having command over both languages.

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WORKS.

'*Manache Shlok*' is one of the most popular poems of Shri Samarth Ramdas Svami. These *Shlokas* have been translated in simple Hindi prose by Shri D. B. Joglekar (of Bombay) in the year 1949. The utility of this book has been increased on account of another appendix bringing together the mythological references in the poem and clearly explaining them. Thus the stories of devotees like Ajamil, Upamanyu, Pralhad have been explained. '*Bhagnamurti*' of A. R. Deshpande has been rendered into Hindi by P. Machawe.

Poetry.

More interesting than this is '*Manobodhsar*' of Shri D. L. Mahajan, a poet of Nanded. The peculiarity of this translation of the same poem '*Manache Shlok*' is the fact that it is written in *Avadhi*, which has been touched and adorned by the celebrated Hindi poet Tulsidas in his famous *Ramacharitmanas*. The author's mastery over '*Avadhi*', a dialect of Hindi, has elicited praise from Hindi-knowing people also. In fact, the translation is so felicitous that it can easily pass for the original.

In prose, as is expected, novels and stories naturally get pre-dominance. Some of the novels of Hari Narayan Apte and most of the novels of Prof. N. C. Phadke have been rendered into fluent Hindi by Shrinivas Kockar and Mr. Maniklal Pardeshi respectively. Some novels of Shri V. S. Khandekar have been translated happily into Hindi by R. R. Sarawate. *Maharashtra Rashtrabhasha Sabha*, Poona, takes lead in getting novels and stories translated into Hindi. The *Sabha* succeeded in persuading, the Marathi novelist, Shri G. N. Dandekar to translate his own novel '*Kuna Ekachi Bhramana gatha*' in January 1958. The book becomes a useful study of the mind. Natural scenes on the bank of Narmada described in a picturesque

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way furnish an excellent background for various emotions that ruffle the soul of the hero. The style is at once, penetrating with simple yet, powerful sentences. In short, '*Kisi Ek Ki Bhraman-gatha*' makes a very happy and instructive reading.

'*Chattanka Beta*' (January 1959) is a translation of '*Garam-bicha Bapu* one of the popular novels of Shri S. N. Pendse. This novel in Marathi is representative of the modern trend of turning to the villages with a view to making the people appreciate the inherent qualities of the atmosphere therein. The translation of the novel undertaken by Shri Shailendrakumar Simha has been very happy. The translator has succeeded in bringing the local colour of the original novel in Hindi, which was, by no means, an easy task. Natural scenes of Garambi are also picturesquely described. '*Chattan ka Beta*' is a valuable addition to Hindi novels. '*Hatya*' another novel of this author (Shri Pendse) is also being translated. Parts of it have already appeared in the Hindi edition of *Navneet*. '*Savitri*' of Prof. P. S. Rege has been happily translated into Hindi by Prof. Moholkar of Bombay.

Here it would be proper to refer to a similar effort undertaken by *Rashtrabhasha Prachar Samiti*, Wardha. This *Samiti* published the translation of '*Marali Mannige*' a famous Kanareese novel written by Shri Shivaram Karant under the title '*Dharatiki Or*' in October 1955. The Kanareese novel presents a faithful picture of the society that exists to-day in villages. It depicts the life of three generations of the family of a Brahmin known as Aitalram. The author has spoken of the worthlessness of the present system of education through the story of educating the son of this Aitalram. The story covers a period from 1840 to 1940 and admirably indicates how the problem of poverty became more and more acute for the people of the village, as years rolled on. The work of translating this bulky novel running into 550 pages was done by Shri Baburao Kumthekar under the able guidance of the linguist, Shri Rahul Sankrityayan.

Mohanlal Bhatt, the *Mantri* of this *Samiti*, has translated one of the most popular and famous novels of the late Zhaverchand Meghani viz., '*Sorath Tara Vaheta Panee*' under the title '*Sorath Tera Bahata Pani* (July 1956). The original Gujarati novel presents a faithful picture of Sorath or Saurashtra through the pages of history. The novel portrays the typical products of the Kathi race with all the vigour and power that the Sorathi language commands. The Hindi translation is comparatively happy. Shri Mohanlal Bhatt has tried his best to make the translation as forceful as possible. In this lies the value of '*Sorath Tera Bahata Pani*'.

Coming to stories, '*Marathiki Nayi Kahaniyan*' edited by Shri Shailendrakumar Simha and Prof. Vasant Deo at the behest of *Maharashtra Rashtrabhasha Sabha*, Poona, is a praiseworthy attempt of introducing modern Marathi stories to the Hindi-knowing world. This book brings together eleven Marathi stories of well-known writers of Maharashtra in a translated form. '*Sade-gale Loga*' and '*Ninnanabe kam Sankee yatra*' are translations of the

stories of Prof. Gangadhar Gadgil and Shri D. M. Mirasdar, done by Shri Shailendrakumar Simha himself. Prof. Vasant Deo has translated Smt. Vibhavari Shirurkar's story under the name '*Shikari*'. Other story-writers introduced through the book are Shri Arvind Gokhale, Shri D. B. Mokashi, Shri P. B. Bhavé, Smt. Vasundhara Patwardhan, Shri Mahadeoshastri Joshi, Shri Vijay Tendulkar, Shri Vyankatesh Madgulkar and Shri Shashikant Punarvasu. In translating the stories of these authors, the editors were fortunate in getting the co-operation of Shri G. R. Kulkarni, Pandit Yadav Tarafdar, Smt. Indumati Gandhe, Kumari Shakuntala Deo, Mrs. Prabha Okhade, Shri D. P. Aphale, Shri G. D. Kambli, and Prof. Vishnu Nivasarkar. One of the editors, *viz.*, Shri Shailendrakumar Simha gives a brief critical survey of modern Marathi story in an appendix attached to the book. This would help the readers to get a fair idea of the peculiarities of some of the story-writers.

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WORKS.

Prose.

It is known that Hindi literature suffers from a paucity of dramas really meant for the stage. This was and is due to the want of a well-developed stage. In this sphere Marathi literature is sufficiently enriched and translations of Marathi dramas in Hindi would go a long way in creating the necessary background for the development of dramas in Hindi. In this sphere also *Maharashtra Rashtrabhasha Sabha*, Poona, has taken a good lead by getting two good Marathi dramas translated into Hindi. The first is '*Jugar*' of Smt. Muktabai Dikshit translated by Prof. P. R. Bhopatkar (December 1952) under the title '*Jua*' and the second is '*Shrimant*' of Shri Vijay Tendulkar translated by Prof. Vasant Deo under the title '*Ameer*' (January 1959). The former drama is based upon the permanent problem of second marriage and extra-marital relation. This arises primarily on account of the vital way-ward nature of man which refuses to abide by discipline and accept one object permanently. The satire is extremely bitter and piercing. Prof. P. R. Bhopatkar has been very successful in translating the drama by maintaining the power and vigour of the original Marathi play.

Dramas.

Prof. Vasant Deo's translation happily maintains the racy dialogues of the original Marathi play. Shri R. S. Sarvate from Jabalpur has translated three dramas of Mama Varerkar, *viz.*, '*Satteche Gulam*', '*Dvarkecha Raja*' and '*Sonyacha Kalas*'. Shri Kelkar has brought out the translation of his drama '*Saraswat*'. It is reported that '*Kichakvadh*' and '*Andhalyachi Shala*' are also translated in Hindi. '*Bhatala Dili Osari*' is translated by Shri B. G. Joglekar under the '*Diya hat, khane baithe sath sath*' ('*yane* paying guest').<sup>†</sup> Although it is not printed in a book form, it was staged in Delhi and appreciated by persons like Seth Govindadas and the celebrated poet Dinkar. Shri Joglekar has also prepared a translation of Mama Varerkar's '*Layacha Laya*' under the name '*Dakshayani*' which may be printed shortly.\* If all important

\* Mama Varerkar's '*Bhumikanya Seeta*' finely rendered into Hindi by Shri V. K. Tembe, was also successfully staged. Shri P. K. Atre's rollicking comedy '*Lagnachi Bedi*' has been translated by Prof. Dr. Jain under the title '*Vivahka Bandhan*'. The attempt of Dr. Jain to introduce the famous dramatist to the Hindi-knowing world by creating an atmosphere suited to it, is remarkable.

**CHAPTER 3.** dramas in Marathi are thus translated and published in Hindi, it would certainly prove to be a very useful service to Hindi language and literature. **Hindi.** **TRANSLATED WORKS.** **Dramas.** Bombai Hindi Vidyapitha, Bombay has successfully staged some of the famous Marathi dramas like '*Tuze Ahe Tujapashi*', '*Prema Tuza Rang Kasa*' in their Hindi versions and has secured prizes in dramatic competitions.

**Other Works.** Among other translations, '*Kalidasa*' of MM. V. V. Mirashi from Nagpur should be referred to. The work was originally written in Marathi and translated by Pandit Hrishikesh Sharma of Nagpur in the year 1915. This book has been one of the most popular as well as standard works on Kalidasa. In this edition where the learned author of the book was helped by Professor Shukdeoprasad Tiwari, all material arising out of recent researches in the field has been utilised. The translation in Hindi has been, on the whole, satisfactory, although at times the construction of the sentences appears to be a bit clumsy and unhappy. The translation of this book in Hindi is a significant contribution to the study of Kalidasa.

Another book that deserves mention is '*Vaidic Sanskritika Vikas*' originally written in Marathi by Tarkatirth Lakshman-shastri Joshi and translated into Hindi by Dr. M. D. Paradkar for the *Sahitya Akademi*, New Delhi (1957). This book incorporates lectures delivered by the learned author on the development of *Vedic* culture from the *Vedic* period to the modern times in 1949 for the Poona University. Here Tarkatirtha Joshi gives an objective analysis of the illusive topic viz. culture in a very logical and convincing manner. While translating this work, Dr. Paradkar has taken very great care to retain the logical consistency and power of the original work.

Chapter V of this book appropriately emulates the place of the Jains and Bauddhas in the development of Indian thought as a whole and the sixth is devoted to the contribution of modern thinkers like Raja Ram Mohan Roy, Lokmanya Tilak, Mahatma Gandhi, Yogi Arvind and Manavendranath Roy to the development of Indian thought. The book ends with the cautious, yet thoughtful words :

"Yatharthme prasna yah hai ki is samsarko adhik achha, adhik sampanna kaise banaya ja sakata hai? Ek samay german darsanik libenitz kaha uthe the, 'Ham jis duniyame rahate hai, wahi yatha-sambhav sabase uttam visva hai' Yaha avasyak hai ki isi duniyame, isi sansarme ham adhyatmik jivanki anubhuti prapta karen! Is sansarme jivit rahaneki pravrutitiko adhyatmikatase adhik sampanna evam saphal banana nitanta avashyak hai".

*Translation :*

"In fact, the real question is, 'How to make this world more happy, more enriched'? On one occasion, the German philosopher Libenitz did say, 'The world in which we live is possibly

the best world'. It is desirable therefore, that we should try to experience the glory of spiritual life in this world alone. It is absolutely necessary to foster ways of living in this world by enriching and ennobling it with spiritual outlook".

Collecting all references to the original works in Sanskrit and Prakrit in one appendix and arranging important words in their alphabetical order in another has made the edition with Hindi translation an important book of reference.

'*Rutuchakra*' of Smt. Durga Bhagwat and '*Drushtiadchya Srushtit*' of Smt. Krishnabai Mote are happily rendered into Hindi by Shri Shailendrakumar Simha. '*Rutuchakra*' contains twelve literary essays where Smt. Durga Bhagwat graphically describes the glory of all seasons during the twelve months of the year. Shri Shailendrakumar has given a very good account of himself in translating such a book full of the local colour, which by no means, is an easy task. The translation is, indeed, felicitous and speaks well of the skill employed by Shri Shailendrakumar Simha.

'*Ankh ot pahad ot*' presents another translation of the same author. The name of the book in Marathi, viz., '*Drushtiadchya Srushtit*', already referred to above, contains the impressions of Smt. Krishnabai Mote regarding the weaknesses and vices that have crept in the village-life of Maharashtra. The thoughtful yet sympathetic outlook of the author has rendered the pen-portraits of characters very life-like and hence unforgettable. Shri Shailendrakumar has succeeded in retaining the touching and penetrating quality of the book in Hindi.

In addition to books of this type, *Maharashtra Rashtrabhasha Sabha*, Poona, has published the translation of '*Pravasi Jadugar*' of Raghuvir, a famous magician of Maharashtra (March 1956). In this book of 168 pages in print, the author gives an interesting account of his travels through East Africa and Japan. The pleasing and conversational style sustains the interest of the readers from the beginning to the end. Shri G. R. Kulkarni, the translator, has attempted to retain the pleasing quality of Marathi and has, to a great extent, succeeded in his task.

Recently the *Sabha* has brought out the translation of '*Angadh Moti*' (November 1959), a fine collection of interesting essays of Shri N. V. Gadgil, Professor Vasant Deo is the translator. Shri N. V. Gadgil writes in a very delightfully conversational style. Professor Vasant Deo has retained all these qualities and hence his translation has been extremely happy. In the very first essay, '*Himalay ki Yatra*' the author playfully speaks of the failure of his attempts to go on a journey of the Himalayas along with his school-going friends. In fact, it is a happy memory of the days of childhood. '*Angadh Moti*' is, therefore, a very useful contribution to Hindi. '*Bhagwan Buddha*' of Dharmanand Kausambi as well as the famous book '*Pratibha-Sadhana*' of N. S. Phadke have been happily translated into Hindi by Shri Shripad Joshi.

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WORKS.

Other Works.

CHAPTER 3. Among books that are intended for children, reference need be made to *Munnarajaka Mahagranth* and *Dilbahalav*. The former is a fine translation of '*Babu Balacha Grantharaj*' (written by Shri D. M. Tilak of Nasik) by Shri B. G. Joglekar (25th December 1952). The entire book makes a pleasant reading on account of lucid and yet idiomatic Hindi.

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'*Dilbahalav*' published by *Maharashtra Rashtrabhasha Sabha*, Poona, in April 1958, is Shri Suresh Nighojkar's Hindi translation of a book written in Marathi by Shri R. T. Ranade. The book, divided into six chapters or parts, begins with simple and interesting examples in arithmetic, written as well as those to be done orally. Material for testing the general knowledge of children is also provided for. Some jokes and conversations creating laughter are also included in the book. The book, unique in conception, is interesting as well as instructive and deserves to be read by all children.

Among other translations '*Sthitapradna-darshan*' and '*Gita-pravachan*' of Acharya Vinoba are translated by Shri Haribhau Upadhyay, one of the former ministers of Rajasthan.

The interest that Maharashtra has shown in Hindi can be looked at from a different point of view also. People of Maharashtra have rendered Hindi books in Marathi also. In the year 1947, '*Hindi Hich Amachi Rashtrabhasha*' of Shri S. D. Chitale, was published. The author has given a lucid exposition of the problem of *Rashtrabhasha* as well as the place of Hindi in the system of education in independent India. The book admirably traces the history of the language along with its tussle with Urdu. In the year 1956, '*Gandhijika Vidyarthi Jeevan*' was translated by Shri Shripad Joshi at the behest of *Maharashtra Rashtrabhasha Sabha*, Poona. Here Shri Joshi has given an idea of the life of Gandhiji as a student in simple and fluent Marathi. The *Sabha* has only recently brought out the book, '*Sumitranandan Pant—Kahi Kavita*' (May 1960) which contains translations of 37 poems of the celebrated Hindi poet. Marathi poets of renown like Shri Arati Prabhu, Shri B. B. Borkar, Shri Y. B. Pendharkar, Smt. Shanta Shelke, Shri V. R. Kant, Shri Mangesh Padgaonkar, were invited to translate these poems in Hindi. A short essay on the life and policy of Shri Sumitranandan Pant is also incorporated in the book. The method of giving the Hindi poems along with their translation in Marathi is indeed worthy of being emulated. It is also necessary, here, to refer to a similar effort undertaken by *Maharashtra Sahitya Parishad*. From the year 1959, this *Parishad* has decided to bring out critical essays on the yearly contributions to literature of languages other than Marathi. In keeping with this decision, the *Parishad* has already published a small book of 51 printed pages containing critical remarks of Prof. G. N. Sathe (Podar College of Commerce) of Bombay on the contributions to Hindi literature during the year 1948. This is the first effort of its kind officially undertaken by an institution wedded primarily to the cause of fostering Marathi.

Thus it can be seen that the contributions of Maharashtra to Hindi have spread over the last five or six centuries. Maharashtra has accepted Hindi to be the common language of the country as a whole from a very early period.

## CHAPTER 3.

Hindi.TRANSLATED  
WORKS.

## Other Works.

Recent  
Translations.

For a few years to come, translating books from Indian languages like Marathi and Gujarati into Hindi and *vice versa*, is bound to be an important feature of our literary activity. In so far as such attempts go a long way in fostering a healthy atmosphere of give-and-take, they deserve to be encouraged more and more. '*Bharatiya Sahitya-Shastra*' by Dr. G. T. Deshpande, of Nagpur University, is a very illuminating treatise discussing problems of Sanskrit rhetorics from the historic point of view. In fact the book brings together the lectures delivered by the author on behalf of *Marathi Sahitya Sangh*, Bombay, in memory of the late V. M. Joshi, one of the gifted Marathi writers. The originality of the author can easily be seen from his way of inter-relating *Lakshanas* of Bharata with the *Alankars*, i.e. figures of speech of later rhetoricians. The book has been translated into Hindi by Prof. S. G. Deuskar who is very well-read in Sanskrit. His translation into Hindi, however, leaves much to be desired. The author, it appears, has not cultivated good acquaintance with constructions and idioms in Hindi. This makes this translation more literal than literary. Another book worthy of mention is '*Rajwade Lekh-Sangrah*' originally edited in Marathi by Tarkatirth Laxmanshastri Joshi and translated by Prof. Vasant Deo, Bombay, for *Sahitya Akademi* (published in 1964). The book brings together 20 thoughtful articles by the late Shri V. K. Rajwade, one of the most erudite historians and etymologists of Maharashtra. The articles are not only truly representative but also throw light on the out-look of a real historian, who advocated the philosophy of history that is essentially linked up with literature. The introduction that gives the life-sketch of Rajwade, one of the typical Brahmins of 19th century, has added to the value of the book for non-Marathi speaking people of India. Translating the writings of a historian of that type, is by no means an easy affair and Prof. Vasant Deo has indeed done a good job in presenting all thoughts in fluent Hindi. *Vakrutvashastra-kala, Tantra Mantra* by late Shri N. V. Gadgil, former Vice-Chancellor of the University of Poona, originally written in Marathi, is a unique book of its kind. This treatise begins with the importance of speech in democracy and in seven chapters brings out all details that are necessary for an aspirant in being a good speaker. In the concluding chapter the author appropriately places his finger on successfully conducting meetings as well as large gatherings. Prof. Vishnu Nivasarkar from Bombay has done very good service to the Hindi-knowing world by translating this into good and readable Hindi. '*Janta vah hai jo satat apaneko vidyarthi samajhkar abhyas karata rahe*'; '*Sachcha vakta vah hai jo jnanka kan-kan chunta rahe*' are some of the sentences that have a proverbial ring. Words like '*abhyas*' in the sense of study as well as some constructions bearing the influence of Marathi could have been avoided. Nevertheless,

CHAPTER 3. the translator and the publisher, viz., *Maharashtra Rashtrabhasha Sabha*, Poona, deserve to be congratulated for presenting this book to the Hindi-knowing people of the country (1963). 'Bharat Chin Sangharsh' written by Shri T. R. Deogirikar has been translated by Shri Lalji Upadhye and published by *Maharashtra Rashtrabhasha Sabha*, Poona. International dispute about the Sino-Indian border along with the treacherous activities of China have been aptly explained in this book. Six maps connected with the disputed border have added to the utility and importance of this treatise of 102 pages. 'Ravindranth-Vyaktitva evam Krutitva' is an excellent Hindi rendering of the Marathi book by Shri G. D. Khanolkar. The author, who had an occasion to study in *Shantini-kanetan*, has naturally succeeded in adding a personal touch to the account making it very lively and interesting. Dr. M. D. Paradkar has finely translated it for the Book Centre, Bombay, who have taken care to publish the same in a very attractive manner.

Hindi.  
TRANSLATED  
WORKS.  
Recent  
Translations.

Fondness of Maharashtra for drama and histrionics is now known all over the country. It is no wonder, therefore, that new dramas suited to the stage and yet partaking of novelty in experiment continue to pour in Maharashtra. *Dhupa ke sayamen* is Prof. Vasant Deo's translation of the Marathi drama 'Vedyache Ghar Unhat' by Prof. Vasant Kanetkar (1964). The drama seeks to focus the attention of the readers on the peculiar workings of the human mind through the character of the hero viz., Dadaji. The entire drama is based upon the inner conflict surging within the outwardly non-appreciative and high-handed behaviour of this interesting personality ultimately ending in his tragic exit by leaping through the window. The success of the dramatist lies in bringing the humanly psychological part to the fore-front which, in itself, speaks of the living quality of the Marathi stage. A few words under the title 'Parde ke Pichhe' by the director Prof. B. Kelkar is bound to prove extremely helpful to those interested in presenting the drama on the stage. Prof. Vasant Deo's translation reads like the original. 'Prema Tujha Rang Kasa' by the same author is rendered into Hindi by Prof. Deo himself under the title 'Dhai Akhar Prem Ka'. This is also a powerful drama apparently written in a farcical style but ultimately converging upon the stark reality of life through depicting the chastening and ennobling influence of love that is common to all alike. Characters are finely portrayed and they humorously bring out the truth of the adage 'history repeats itself'. Prof. Vasant Deo's translation is good on the whole but at times tends to become too literal and hence slightly jerky. 'Jag Utha hai Raygadh' is the third drama of the same author translated by Prof. Deo. The drama tries to portray the stress and strain of Shivaji in the concluding years of his life when the conflict between the king and the father in him reaches its climax. Apart from the historical truth contained in it, the drama has undoubtedly captivated the Marathi mind and has brought to the author the reward for writing the best drama of the year 1964 on behalf of the *Sangeet Natak Akademi*. Prof. Vasant Deo's carefulness in writing it into flowing *Hindustani* style is indeed very commendable. *Ghar* of Prof. Vasant Kanetkar is also rendered into Hindi under the title 'Bebasi'. Translations

of such successful dramas in Marathi will ultimately provide Hindi with a lively stage. Dramatical literature in Hindi will be considerably enriched thereby and this will certainly be a great service to Hindi, the language of the Indian Union. It will be opportune here to mention that '*Dhai Akhar Prem ka*' was staged at Nagpur by *Bombai Hindi Vidyapith* and it was highly appreciated by the Hindi-knowing audience. It fetched first prize to the Vidyapith in the competition.

Sporadic attempts in this direction are too many to be detailed here. Mention of the free Marathi rendering of Jainendra-kumar's novel '*Parakh*' by Shri H. S. Ursekar, Presidency Magistrate, Bombay (1959) is, however, necessary. The translator has changed the names of the characters in the original novel in order to give it a colour suitable to Maharashtra. Thus Satyadhan, Katto and Bihari become Satyapriya, Bijali and Vasant. Shri Ursekar's effort in retaining the original psychological vein of the entire novel and bringing out the inner conflict in the mind of characters is one that can evoke admiration. Viyogi Hari's book has been translated into Marathi by Shri Shripad Joshi of Poona under the title '*Antariche Bol*'. Kaka Kalelkar's '*Lokjivan*' has also been translated from Marathi into Hindi by this author. This brief survey speaks well of the interest of Maharashtra in Hindi which continues unabated from the early times of Marathi saints like Dnyaneshwar and others down to the modern day.

## CHAPTER 3.

Hindi.

TRANSLATED  
WORKS.Recent  
Translations.





सत्यमेव जयते

## CHAPTER 4—GUJARATI

\*THE STATE OF GUJARAT WHICH CAME INTO EXISTENCE on 1st May 1960 occupies the Western Seaboard of India extending from Rajasthan in the north to Maharashtra in the south, including the peninsula of Saurashtra as also Kachha which, though the people there speak the *Kachhi* dialect which bears a much greater kinship to Sindhi than to Gujarati, has often been regarded as a part of Gujarat culturally and even linguistically since Gujarati is the sole literary language.

### CHAPTER 4.

#### Gujarati.

#### INTRODUCTORY.

In the past the name Gujarat geographically connoted the stretch of land from mount Abu to the river Damanganga, but linguistically embraced all those regions beyond this geographical demarcation where Gujarati was spoken. In this latter linguistical sense the boundaries of Gujarat extended in the north to Shirohi, Marwad, and the Thar Parkar districts now in Pakistan, in the south to Thana district and the narrow strip of land stretching up to the bilingual regions of Greater Bombay, and in the east from the Aravalli hills to Dharampur.

A survey of early Gujarati literature cannot overlook the fact that for centuries preceding the Moslem domination of Gujarat, possibly up to the 16th century, a common language was in use amongst the people of Gujarat and Marwad and western Rajasthan. This predecessor of the modern Gujarati language has been variously named by scholars as *Old Gujarati*, *Old Western Rajasthani*, or *Maru-Gurjar*. Gujarati, along with *Marwadi* of Jodhpur, *Mewadi* of Udaypur, *Malavi* of Malwa, is an offshoot of (Sauraseni) *apabhramsha*. In fact, the geographical name Gujarat was applied in the 6th and subsequent centuries, to a region including Marwad and North Gujarat, was extended to include Central Gujarat during the Solanki era and acquired the modern connotation including South Gujarat during the Moslem era. Presumably this definite fixation of the province of Gujarat resulted in christening the prevailing language of the province as Gujarati.

The earlier references to the language of the region which was more or less conterminal with the later Gujarat give no clue to the name of the then language. *Kuvalayamata* (788 A.D.) of Udyotana

\* This section is contributed by Principal A. B. Yajnik of M. M. College of Arts, Bombay and Shri M. D. Chauhan, Institute of Science, Parle.

**CHAPTER 4.** Suri spoke of Gujjars whose speech contained such expressions as “*na ure bhallau*”, and of the people of Lata saying “*amha kau tumhu*” which, though a kind of *Apabhramsha*, throws hardly any light on the language current at the time in Gujarat and Lata. *Saraswati Kanthabharana* of Bhoja (circa 1000 A.D.) characterised Gurjaras as happy only in the use of their peculiar *Apabhramsha* and with none else. This, with the subsequent mention by the Prakrit grammarian Markandeya (1450 A.D.) of a *Gurjari Apabhramsha* amongst the varieties of *Apabhramsha* enumerated by him, points to a variety of *Apabhramsha* as being the predecessor of *Old Gujarati* or *Old Western Rajasthani* or *Maru Gurjara*.

Gujarati.  
INTRODUCTORY.

*Apabhramsha* which in its one variety or another represented, in the evolution of Modern Indian Languages, a stage between the Middle *Indo-Aryan* and Modern *Indo-Aryan*, came to be a literary *lingua franca* as early as the 6th century A.D. as is shown by literary<sup>1</sup> and epigraphical evidences. References to *Apabhramsha* tales in prose and in verse, and to *Prabandhas*, are met with. But no work earlier than the 9th century is available. Old writers on prosody speak of two forms of literary composition: *Sandhi-Bandha* and *Rasa-Bandha*. *Pauma-Chariya* and *Ritthanemi-Chariya* of Svayambhu (between 7th and 10th Centuries) and *Maha-purana* and *Naya (-naga) Kumara-Chariya* and *Jasahara-chariya* of Pushpadanta (10th century) belong to the former class. Dr. Bhayani<sup>2</sup> has listed 21 more *Charita-Kavyas*, written from 993 A.D. to about 15th century A.D. depicting the life of a Tirthankara or a Jain great man to illustrate some Jain doctrine or religious belief.

Of *Rasa-Bandhas* which probably were lyrical *Khanda-Kavyas*, no ancient *apabhramsha* specimen is available except the mediocre didactic *Sandeshaka-Rasa* written by Abdul Rehman, a Moslem poet in the 13th century.

Fortunately, out of the floating folk-verse of the earlier period, a number of striking *duhas*, having as their theme either *vira* or *shringara rasa*, or else a noble ethical ideal, have been preserved by Acharya Hemchandra (1089—1174 A.D.), that versatile genius and prolific writer who, amongst other works, wrote a Prakrit grammar and named it *Siddha-Hema* coupling with his own name that of his patron, king Siddharaj Jaysinha of Patan. These *duhas*, illustrative of linguistic and grammatical characteristics of *apabhramsha* noted by Hemachandra, are early specimens of the regional *apabhramsha* of Western India.

These *duhas* are remarkable for their terseness and directness of style which, with just a single striking flash of imagery, goes straight to the reader's heart. Here are a few specimens :

“*Angahin anga na miliu hali aharen aharu na pattu. Piya joantihen muha-Kamalu, evain surau samattu*” (Limbs had not yet embraced limbs, the lip had not yet reached the lip, I was just looking at the

<sup>1</sup> Bhamaha (6th century) and Dandin (Circa 7th century) mention *Apabhramsha* as a literary language.

<sup>2</sup> Dr. H. C. Bhayani, *Apabhramsha Vyakarana* preface page 25.

face-lotus of my beloved, and even so the love act was finished). "*Bhalla hua ju maria bahini mahara Kantu, Lajjejjamtu Vayamstahu, jaha bhagga gharu entu.*" [Well was it, sister, that my dear lord was slain; had he returned home in (cowardly) flight, I would have felt ashamed before my friends]. "*Jai pucchai ghara vaddain, to vadda ghara oi, vihalia-jana-abbhuddhara nu Kantu Kudirai joi.*" (If you ask about big mansions, then there they are. But, for one who is a saviour of people in despair, see my lord in that humble hut).

## CHAPTER 4.

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INTRODUCTORY.

Such couplets are met with in other works also, as for instance *Kumarapala Prabandha* (1185 A.D.) of Somaprabha Acharya, *Pra-bandha-Chintamani* (1305 A.D.) of Merutunga and *Prabandha Kosha* (1349 A.D.) of Raja Shekhara Suri. We find in Merutunga's work the *duhas* of Ranak Devi, famous even today, wherein she bewails the death of her brave husband Rakhengara<sup>1</sup>, king of Junagadh, when the invading Siddharaja had slain him in battle.

*Duhas* featured as quotations in later Jain *Rasas*, and even thereafter down to twentieth century in compilations of folk literature in Gujarat.

Our review will embrace old Gujarati literature down to 1850 when "Old Gujarat died with Darjaram (and) from its ashes new Gujarat, phoenix-like, was born<sup>2</sup>".

Strictly speaking old Gujarati literature is that up to the 17th century, that of the 18th and half of 19th century being known as mediaeval Gujarati literature. The vast erudition and literary energy of Hemachandra coupled with the patronage of Chaulukya kings of Gujarat so greatly encouraged scholarship and creative faculty amongst the Jains that post-Hemachandra old Gujarati literature abounds in works of Jain authors, more than those of Brahmans. The facility of preserving manuscripts which Jain *Bhandars* offered may also have been partly responsible for this preponderance of Jain works, as *Brahmanic* writings may conceivably have been lost to us for want of such a facility.

JAIN  
LITERATURE.

The chief literary forms into which this Jain literature can be classified are (1) *Raso* or *Rasu*, the Jain counterpart of the later *Akhyana*, (2) Tale, (3) Allegorical works, (4) *Phagu*, (5) Lyrical poetry including *Baramasis*, and (6) Prose works. We shall also incidentally allude to poems employing that peculiar device which makes them "*Matrika*"-or "*Kakka*"-*Kavyas*, and to the grammatical works called *Auktikas*.

The word *Rasu*, derived from *Rasaka* which in Sanskrit meant *Geya-Roopaka*--something like a ballet dance came in the *apa-bhramsha* period to be used to designate long narrative poems in such *matra-mela* metres as *duha*, *chaupai* and *desis*. Their themes were either mythological or historical. The noteworthy mythological

Rasu.

<sup>1</sup> Merutunga calls him Navaghana and the *duhas* use both the names (Khengar and Navaghana).

<sup>2</sup> K. M. Munshi; *Gujarat and its Literature*, p. 225.

CHAPTER 4.  
Gujarati.  
JAIN  
LITERATURE.  
Rasu.

*Rasus* of the 12th and 13th centuries are (1) the *Bharat Bahubali Rasa* (1185 A.D.) of Shalibhadra Suri<sup>1</sup> a work describing the rivalry between Bharat and Bahubali, sons of Adi Tirthankar Rishabha Deva, and the renunciation of worldly life by Bahubali who ultimately had *kevala dnyana*; (2) *Jambusvami Charita* (1210 A.D.) of Bharamasuri, describing the pious life of Jambusvami whom Jain tradition regards as the last omniscient saint or *kevali*; and (3) *Sapta-Kshetri Rasu* (1271 A.D.) of unknown authorship which, though not strictly mythological, is of a religio-didactic character in as much as it defines the seven *Kshetras* to which wealth ought to be devoted, and describes Jain temples and rites of worship.

The historical *Rasas* outnumber the mythological ones. These are :—

*Visalde Rasu* (1216 A.D.) of Nalha, which deals with the life of Visala or Vighraha Raja of Ajmer and his marriage with Rajamati, daughter of Bhoja, the Parmar king of Dhara.

*Revanta Giri Rasu* (about 1221 A.D.) of Vijayasena Suri, describing Vastupala's pilgrimage to Girnar along with a *Samgha*, giving charming portrayals of the Gir forest and good information about temples.

*Pethada Rasa* (about 1304 A.D.) by Mandalika, a mediocre work describing the pilgrimage of the wealthy merchant Pethad. It is of some linguistic value as it contains some words bearing a close semblance to Marathi.

*Samar Rasu* (1316 A.D.) of Amba Deva Suri, narrating how Samarasimha, a Jain merchant, renovated the Jain temples of Shatrunjaya. Being composed a dozen years after the conquest of Gujarat by Allauddin, the work in its vocabulary shows a few words of Persian or Arabic origin.

We may also mention *Panch Pandava Rasa* (1354 A.D.) of Shalibhadra, *Gautama Rasa* (1356 A.D.) of Vinaya Prabha and *Virata-Parva* of some Shali Suri written about or soon after the end of the 14th century.

Two works by non-jain authors of this period, *viz.*, *Ranamalla Chhanda* (about 1390 A.D.) by Shridhara Vyasa and *Sandeshak-Rasa* (about the first quarter of 14th century) by Abdul Rehman deserve a special mention as works employing a language of the *Avahattha* kind pertaining to the *Pre-Dingala* stage. *Ranamalla Chhanda*, glorifying the exploit of Rav-Ranamalla of Idar in north Gujarat in routing the army of the invading *suba* of Patan, certainly turns to good account, as befitting the heroic vein of his theme, the doubling of consonants usual in this dialect. *Sandeshak Rasa* of the Muslim poet Abdul Rehman is, a *la Meghaduta* of Kalidas, a poem in which a bride in separation sends from Vijayanagar to Cambay, where her dear lord is residing, a message of love, through the good offices of a traveller about to go to Cambay. The theme is secular and charmingly romantic; the treatment does credit to this Moslem poet who has such mastery of language and such poetic skill as we could expect only in a Hindu.

<sup>1</sup> Shalibhadra Suri also wrote '*Buddhi Rasa* — a didactic work of precepts of good life.

## CHAPTER 4

Gujarati.

JAIN  
LITERATURE.  
The Tale.

The tale in old Gujarati literature is a form which, going down to the 15th century and beyond, has attracted a large number of authors—so far as we know than *Rasu*. It seems to have been in greater vogue in the 14th and the 15th centuries. The 14th century has given us two tales in verse. *Hansraj-Vaccharaj Ghaupai* (1355 A.D.) of Vijayabhadra and *Hansauli* (1371 A.D.) of Asait Nayak. Both deal with the same theme—namely the winning by king Naravahanadatta (well-known in *Kathasaritsagara*) of the male-hater beauty *Hansauli*, the birth of their two sons Hansa and Vaccha and the boys' vicissitudes after being persecuted and got banished by a step-mother. *Hansauli* contains sweet lyrics in *deshi* sung by the heroine, and thus bears witness that this conversion of introducing lyrics in tales was old.

The earliest noteworthy tale in verse that we get in the 15th century is *Sadaya Vatsakatha* (1410 A.D.) by the Brahmana poet Bhima, which tells the well-known story of Sadevanta and Savalinga in *matra-mela* metre, putting in here and there a lyrical piece.

Then we have *Vidya-Vilasa Pavado* (1428 A.D.) of Hiranand, recounting how Vinaya Bhatta, to whom, instead of to a minister's son, a princess was married off, ultimately proves himself worthy of her love. The theme, so romantically charming, has been garbed in equally charming poetry. We find here riddles, a very common feature of later story-poems, employed by the couple to test each other's intelligence and skill. This same Hiranand wrote *Vastupala—Tejpala Rasa* as a poetic tribute to the virtues, philanthropy and prowess of these two well-known ministers.

*Virat-Parva* (prior to 1422 A.D.) of Salisuri not only "reaches a high watermark of literary merit, but also deserves study on account of its versification. It consists of 182 stanzas written in various syllabic metres".<sup>1</sup> The view that such Sanskrit *vrittas* were never used by old Gujarati poets is belied by this work, as also by *Krishna Krida Kavya* of Keshavadas Kayastha (1536 A.D.) and *Roopa Sundar-Katha* of Madhava (1650 A.D.) which both use the syllabic Sanskrit-type *vrittas*.

Manikyasundara, a Jain *sadhu*, wrote a prose romantic tale called *Prithvichandra Charitra* in 1422 A.D., in a style emulating *Kadambari* in the domain of prose-poem. "The sentences" says K. M. Munshi, "are constructed with a sure eye on rhetoric and balance, and at places, attain poetic cadence. Very often the sentences are broken up into clauses, the last words of which rhyme".<sup>2</sup>

This variety of ornate poetic prose known as *Boli* is, as pointed by Sandesara and Shastri, used in "*Sabha Sringara*" a work of uncertain date, but hardly older than the 15th century". It is a style patent to the bards of Gujarat. Some later Gujarati works—e.g. *Prabodha-Chintamani* of Jayasekhara, *Panchadands* of Narapati, etc., contain instances of this *Boli*. Let us sample this style, from *Prithvichandra Charitra*.

<sup>1</sup> Sandesara B. J. and Shastri K. K. "Gujarati Literature—Older Period" p. 24.

<sup>2</sup> *Gujarat and its Literature*, p. 93.

## CHAPTER 4.

Gujarati.

JAIN  
LITERATURE.The Tale.  
Allegorical  
Works.

"*Isiun kartan aviu Aso mas, disi saghati saprakash, Kamalavana rahain ulhas, hansa tanu vilas*". (Anon came the month *Aso*, with all the quarters aglow, the lotuses abloom, a (season of) merriment to the Swans").

Allegories, with characters that are abstract qualities personified, are as well-known in the East as in the West. The best known allegory in Sanskrit is the *Prabodha-Chandrodaya* of Krishnamishra a play written about the end of the 11th century A.D. It was to be expected that this kind of composition should attract Jain authors whose literary creations generally had a religious aim in view.

The oldest Jain allegory is *Bhavya-charita* (13th century A.D.) of Jinaprabhu-Acharya, whose theme is the vanquishing of *Moha* by Jinaprabhu, and freeing from its clutches the *Bhavya Jeeva* (the soul aspiring to and eligible for *moksha*). Another work by the same author, *Jinaprabhu-Moharaja-Vijayokti*, deals with the same matter but adopts a different manner.

The foremost in poetic merit amongst allegories is the work called *Tribhuvanadipaka Prabandha* or *Prabodhachin-tamani* composed in about 1406 A.D. by Jayshekhara Suri. Of this poet, reputed to be one of the best amongst Jain poets in old Gujarati literature, K. H. Dhruva, who edited the poem with some others, has said—

"The poetic genius of this poet achieved equal success in the structure of the plot, in the disposition of the characters and in the development of the allegory. The striking incidents produce and sustain the mingling of several *Rasas*; and the rapidity of the action as also the skill of plot structure sustains the reader's interest to the end".<sup>1</sup>

*Prabodha-Prakasha* (1490 A.D.) of the *Brahmana* poet Bhima is a translation, in verse, of Krishna Mishra's Sanskrit allegorical drama *Prabodha-Chandrodaya* referred to above.

Phagu.

A *phagu*, as the name which is an evolute of *Phalgu* (Spring) indicates, is a lyrical poem describing the festival of spring and its erotic influence on lovers either in union or in separation. In actual practice, however, all the *Phagu Kavyas* known to us do not strictly adhere to the vernal season. The earliest *Phagu*, namely *Siri Thuli-Bhadra Phagu* (1334 A.D.) by Jinapadma Suri does not, for instance, pertain to the spring, but to the rainy season and its usual erotic influence, which Sadhu Sthulibhadra successfully resisted though living in company with the courtesan Kosha near whom he was ordered by his *Guru* to spend the *chaturmasa* as a test of his steadfastness in *Vairagya*.

*Neminatha Phagu* (1349 A.D.) by Rajashekhara the author of *Chaturvimshati-Prabandha* narrates the incident of Neminatha turning away from worldly life just on the eve of his proposed wedding with the noble and beautiful Rajimati, who also renounced the world likewise. The description of spring festival is only incidental.

<sup>1</sup> K. H. Dhruva at p. 32 of his preface to *Prachina Gurjar Kavya*. I have rendered into English his Gujarati appreciation.

This theme, passing from *shringara* to *vairagya* naturally attracted many poets. Thus we have '*Neminath Phagu* (end of 14th century) by Jayashekhara Suri, *Ranga sagara-Nemi Phagu* (15th century) by Ratnamandana Gani, *Rasa Sagar Phagu* by Sumati Sundara Suri (circa. 1525), *Shri Neminath Phagu* (1450 A.D.) of Samudhara, and *Neminatha Phagu* by Dhanadava-gani. *Jambuvami Phagu* (1374 A.D.) of unknown authorship is noteworthy as the first to employ the internal rhyme-link wherein the last word of the first half, and the first word of the second half, of each line echo each other in sound, with mostly the same letters, though their senses are different. This *yamaka* device was imitated by several other later *Phagus*.

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Gujarati.

JAIN  
LITERATURE.  
Phagu.

Surpassing all these in this rhyme-link as also in the aggregate poetic merit is *Vasanta Vilasa*, a secular *phagu* written by an unknown non-Jain author. It depicts the vernal festival as indulged in by an ordinary hero and heroine. It is of unknown date, though certainly prior to 1442 A.D. the year of the earliest manuscript copy available. Its theme is universal the lovelorn or loverapt condition and seasonal pleasures of any cultured man and woman, spring-intoxicated. The illustrated manuscript of this poem, traced by K. H. Dhruva, is an evidence to show that a distinct old school or style of painting existed in Gujarat. Let us see just two specimens of the graceful poetry of this admirable work :—

*Padmini parimal bahikai*  
*Lahikai malaya Samir ;*  
*Mayana Jihan paripanthiya*  
*Panthiya dhai adhir..*

(The fragrance of the lotuses floats around (wafted by) the *malaya* breeze (that) is blowing ; where Cupid himself is the antagonist, the traveller hies on his way distraught)

*Kesu Kali ati vankudi,*  
*ankudi mayanachi jani ;*  
*Virahininan ini Kali ja*  
*Kaliya Kadhai tani.*

(The *kimshuka* flower is very crooked, as if it were the hooked lance of Cupid ; in this season it tears out the hearts of lovelorn damsels).

The most common channel into which lyrical poetry flowed in India is that of hymns and prayers addressed to deities. The hymns of *Rigveda* are the earliest examples of these. In classical Sanskrit the *stotras* sung in the praise of deities took the place of these Vedic hymns, and secular lyrical poetry also was known as in Kalidasa's *Meghaduta* and Amaru's *Amaru Shataka*. Several of the *subhashitas* in which classical Sanskrit abounds are lyrical. Lyrical Poetry.

In old Gujarati literature also the lyric exists in all these modes the hymn or the *stotra*, the *muktaka* and comparable to *Meghaduta* and *Amaru*, the *Vasant Vilasa* mentioned above under *Phagu Kavyas*. Amongst *stotras* come the *Ishvari Chhanda* of



**CHAPTER 4.** Sridhara Vyas, the author of *Ranamalla-Chhanda* ; the *Arbuda-chala Vinati* of Jayashekhara Suri in *Drutavilambita* metre ; and several anonymous verses of praise and prayer in the Jain vogue.

**Gujarati.**

**JAIN**

**LITERATURE.**

**Lyrical Poetry.**

As in Sanskrit *mahakavyas*, so also in the old Gujarati *katha kavyas* like *Hansauli*, there are charming occasional lyrics rich in *karuna* or *shringara rasa*. These having been put in the mouth of the characters of the *katha*, are of the kind of dramatic lyrics.

*Barmasis*, which are poems describing the mood of the hero or the heroine, mostly a lover in separation, as it reacts to each of the twelve months of the year in succession, deserve to be classed as dramatic lyrics. Such *sarmasis* occurred, as a matter of traditional vogue, in the course of long narrative poems, like the *barmasi* occurring in *Visaldeo Raso* of Nalha of the 13th century. An independent and self-contained *barmasi* is the *Neminatha-Chatuspadika* of the Jain poet Vinayachandra (about 1275 A.D.) which pertains to the noble feelings of Neminath and of Rajimati, during their separation and renunciation of the world.

More artificial than this poetry going, month by month, round the yearly cycle, is that religio-didactic poetry wherein each succeeding verse or stanza starts with the first letter either of the Devanagari alphabet (from अ to ह) or of only the consonants from क to ह known as *Kakka*. The *matrika* poems are usually in *chaupai* and the *Kakka* poems in *duha* metre. The oldest known specimens of this kind of poetry are the *samyaktva chaupai* of Jagadu (about 1275 A.D.), the *Duha matrika* and the *Kakka* of Padma (13th century), the *Samvega-matrika* of some unknown poet (1294 A.D.), the *Kakabandhi chaupai* of Viddhanu (1394 A.D.), a work of the same name by a pupil of Devas-undara Suri and the *Chinhugati Chaupai* of Vestiga (1406 A.D.)<sup>1</sup>.

**Prose Works.**

The prose literature of this period mainly concerns itself with translations of *Brahmanical* or Jain religious works and grammatical treatises. The translations of Jain religious works and *Shastras* in old Gujarati went by the name of *Balavabodha*-instruction to the young, or undeveloped adult minds. We may mention here the following such works of the 13th, 14th and 15th centuries.

'*Aradhana* (1274), which has a profusion of Sanskrit words ; *Shadavashyaka-Bodha* (1355) by Tarunaprabha Suri ; *Ganitasara* (1393) by Raja Kirtimisra (a translation of Shridhar Acharya's book of that name), and Somasundar Suri's *Balavabodhas* on '*Upadesamala*', '*Yoga Shastra*' and '*Shadavashyaka*'.

The grammatical treatises meant to be Gujarati-medium text books of the Sanskrit language were called *Auktikas*. The oldest *Auktika* before us is the one by Samgrama Sinha (1280 A.D.) which bears the name *Bala Shiksha*.

<sup>1</sup> For this list of *Matrika* and *Kakka* poems I am indebted to Sandesara and Shastri's "*Gujarati Literature, Older period*" in the Bombay Gazetteer.

The *Magdhavabodha Auktika* (1394 A.D.) by Kulamandangani, the *Satkaraka* (about 1394 A.D.) of unknown Jain authorship, and the *Uktiyakam* (end of 14th century) by a *Brahmana* author, form, along with the "*Bala Shiksha*" mentioned above, very important and illuminating landmarks in the evolution of Gujarati language.

## CHAPTER 4.

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JAIN  
LITERATURE.

Prose Works.

These are technical works of linguistic interest whose only literary interest lies in the illustrative instances or *drishtantas* occurring in them. The prose work *par excellence* of this period is of course *Prithvichandra-Charita*, that prose romance of Manikya Sundara mentioned among Tales.

The fifteenth century saw in Gujarat the preponderance of literature coming from the pens of non-Jain authors. The influence of *vaishnavite bhakti* cult had set its stamp on this literature. That influence persisted up to the time of Dayarama of the 18th century. There was indeed, during this long period, occasional spurts of Jain works as also of secular tales.

First amongst *bhakta kavis* comes Narsimha (1414 to 1480 A.D.)<sup>1</sup> a *Nagar Brahmana* of Junagadh. He imbibed the spirit of *bhakti*, with its catholicism, and non-differentiation between castes, high and low. This, and the exuberance of *shringara* in his poems of *prema-bhakti*, brought upon him the censure of the society and the wrath of the rules. But his faith and his complete absorption in *bhakti* remained undiminished. He anticipated the trend of erotic-devotional approach to the Lord, which was to prosper after the coming of Vallabhacharya and his *Pushtimarga*, and he is therefore honoured by that school as a harbinger, a *Vadhaiya* of the advent of its *Acharya*.

DEVOTIONAL

POETRY.

Narasimha.

The *bhakti* of Narasimha is remarkably distinct from that of all the other *bhakta-kavis* of India, for two reasons. Firstly, it is charged with an undercurrent of *Vedantic Dnyana* emphasising the *Advaita* of *Jeeva* with *Brahma*; secondly, and this is very noteworthy as influencing his poetic vision, he did not, like the rest, keep pining in separation from Krishna and yearning for union with him. On the contrary he is the solitary instance of a *bhakta* who has at every moment of his life been in confident passionate communion with his divine lover. It is the self-assuredness of Radha who has captured the love and attention of Krishna. Narasimha has sung of love as a woman, a beloved of the Lord not soliciting a union with tearful eyes, but proudly having Him in "her" arms for ever, as Radha and Him, and indulging in amours with Him, as Radha did.

These two characteristics of Narasimha's devotional mood are reflected in the character of the main bulk of his verse — about a thousand *padas*. In his poetry he either rises to the highest summits of metaphysical thought, as in his *padas* of *dnyana* and *bhakti* which form the cream of his poetry, or delights in dalliance with the divine lover, as in *Shringara-mala*, *Vasanta-nan-pada*, *Hindolanan pada*, *Chaturi Chhatrisi* and *Chaturi Shodashi*, and in *Surata-Sangrama*

<sup>1</sup>K. M. Munshi places Narasimha about a century later, and in support of his view cites internal and external evidence.

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and *Rasa Sahasrapadi* ascribed to him. *Hindola-nan-pada* and *Janma Vadhai-nan-pada*, as also *Govindagamana* which is regarded to be his composition, sing, in a vein of devotion and adoration, of various stages and episodes in the life of Krishna as written in *Shrimad Bhagavata*, viz., Krishna's sports, *Dana*-exacting from Gopis, pranks of childhood, birth, and later departure to Mathura. In *Sudama-charitra*, which depicts the endurance of the love of Lord Krishna for his poor schoolmate Sudama, Narasimha gives us the first and earliest glimpse of the *Akhyana* form of composition which his successors were to develop. *Shamaldas-no-Vivaha*, and *Haramala* (of doubtful authorship) have autobiographical themes, the former describing how Krishna himself helped Narasimha at the wedding of his son Shamaldas, and the latter narrating at length how Narasimha was arrested as an impostor by the king of Junagadh, how in the debate he had with *pandits* of other religious views he vanquished them, and how ultimately Lord Krishna miraculously got him out of the scrape.

Narasimha's *padas* of love are written in a simple yet poetic language, the interest of the narration lying not in poetic achievement so much as in his well-chosen though often repetitive diction and the emotion with which they are charged. In his *padas* of *bhakti* he touched a fairly good level of imaginative and ecstatic poetry. But it is in his *padas* of *Dnyan* that his thought, like a rocket, rises to lofty heights and bursts forth in the glamour of sublime imagery, as in these lines :—

“*Nirakhane gaganma Kona ghumi rahyo,  
te ja hun te ja hun shabda bole ;*

*Jalahala jyota udyota ravi kotama,  
hema ni Kor jyan nisari tole ;*

*Sachchidananda ananda Krida Kare,  
Sonanan parana-mahi jhule.*

*Batti vina tela vina sutra vina jo vali  
achala jhalake sada anala-divo,*

*Netra vina nirakhavo, rupa vina parakhavo,  
vana-jihvae rasa sarasa pivo.*

*Akala avinasi e nava ja jae Kalyo,  
aradha-uradha ni mahi mahale,*

*Narasaiyacho Svami sakala vyapi rahyo,  
Premana tanta ma santa jhale.”*

(See who is pervading the heavens, and says “ I am He, I am He ”.

Resplendent shines the brilliance of a million suns, where all things are gold-fringed.

There the Sachchidananda, the supreme Brahma is engaged in joyous play, and is swinging in a golden cradle.

There wickless, oil-less, thread-less shines for ever the everlasting lamp of fire.

He has to be seen without the eye, to be espied without (His having) a form; the sweet elixir is to be tasted without a tongue. He, unknowable and unperishable, baffles comprehension. There He is, delightful, above and below.

The Lord of Narasaiya pervades all, and only saints can grasp Him with the thread of love.)

Padma-Nabha, a Visanagara Nagar patronized by Akheraj chief of Jalor, wrote his *Kanhadade-Prabandha* in 1456 A.D. It is a historical poem of the heroic sentiment, narrating the exploits of Kanhadade Chauhan, an ancestor of the poet's patron, who refused to let pass through his dominion the armies of Allauddin of Delhi on their way to invade Gujarat. The poem seizes every opportunity to turn to good poetic purpose each incident in the episode—such as the courage and bravery of the Rajputs, the staunchness and sacrifice of their brave ladies who consigned themselves to the fire rather than risk their chastity, the unrequited ardent love of Allauddin's daughter princess Piroja for Kanhadade's son Virama and her suicide, and the touching reminiscence of the smashing of the Somanath idol by Moslems.

This heroic poem adheres to the tradition, with good merit, of describing the various trades, the customs, the weapons, etc., of the time. The diction, with some Persian or Arabic words in keeping with the affair with Muhammedans, is simple and natural but does not lack in grace and vigour, and in well-nigh sustained story-interest.

A contemporary of Narasimha, Veersinha wrote *Ushaharana*, the earliest Gujarati poem to deal with the episode of Usha as given in *Bhagavata*, with justifiable alterations, and in a manner that attains a good standard both in the verses and the rhythmic prose of the narrative at the end.

Karmana, a junior contemporary of Narasimha, wrote *Sita-Harana*—a poem of not much poetic value, but noteworthy as an early attempt to treat the life of Rama in the manner of the popular *Krishna Leelas*.

Outstanding amongst the contemporaries of Narasimha is Bhalana, an erudite Brahmana of Patan in North Gujarat. He was known also as Purushottama. His date is still in dispute. According to some scholars he was either a senior or a junior contemporary of Narasimha. Other would place him after Narasimha.

His works, mainly faithful renderings and able adaptations of Epic and *Pauranic* themes, are about sixteen. Of these the best are *Dashama-Shandha*, *Rama-Balacharita*, *Nalakhyana*, *Krishna*, *Vishti* and the immortal versified translation of Bana's *Kadambari*. It was written by him with the intention of enabling those not knowing Sanskrit to enjoy fully the excellence of that Sanskrit romance. It completely achieves this aim, with its remarkable reproduction of the literary beauties of the original in graceful verse and simple dignified diction. It has earned him high tributes for his judgment, taste and poetic skill. Bhalana also perfected the form of *Akhyana*, and gave it a shape which has served as a model to successors.

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Gujarati,  
DEVOTIONAL  
POETRY,  
Narasimha,

Padmanabha.

Veersinha.

Karmana.

Bhalana.

## CHAPTER 4.

Gujarati.  
DEVOTIONAL  
POETRY.  
Bhima.

Bhima, a disciple of Bhalana, carried on his teacher's work of presenting, in a succinct and simplified form, the substance of Sanskrit works. *Hari-leelashodasha-Kala* (1485) has drawn upon, as the author says, Pandit Bopadeva's versified precis of *Bhagavata*, but has amplified it. His allegorical *Prabodha-Prakasha* is based on, and is a versified abridgment of, *Prabodha-Chandrodaya*, a Sanskrit allegorical drama written by Krishna-misra in the eleventh century.

Janardana.

Janardana wrote *Ushaharana* (1492), an *Akhyana* which shows some influence of Veersinha's *Ushaharana* already referred to.

Mandana, a dyer of Sirohi wrote, in the *Akhyana* style, *Rukman-gada-Katha* and *Ramayana*, and in six-line *chopai* stanzas, *Prabodha-batrissi* which in its didactic and satiric style is a precursor of Akho, and in its maxims that of Shamala.

Vasu and  
Narapati.

Vasu's *Sagalsha Akhyana*, and Narapati's '*Pancha-danda*' and '*Nanda-batrissi*' are versified stories. Narapati is thus a forerunner of Shamala who also wrote tales with these titles.

Others.

Jaina poets, though not as eminent as in the preceding era, were not absolutely without their contribution in this century. For there are, written in this period, the *Phagas*, etc., of Depal composed in the latter half of the century, "*Nala-Davadanti Rasa*" (1456) of Rishivardhana "*Vikramacharitra Kumara Rasa*" (1443) of Sadhukirti, "*Vidya Vilas Chopai*" (1460) of Nyayasundara, "*Simhasana Batrissi Chopai*" (1463) of Malayachandra (1463), "*Simhasana Batrissi Pavado*" (1476) of Punyanandi and "*Vikrama Panchadanda Rasa*" (1500) of Jinahara. The trend towards folk tales is noticeable, though some *Phagas* and *Rasas* were also written in this 15th century.

Mirabai.

Mira Bai, the princess of Mevada and poetess of intensely devotional lyrics, was born in 1499 A.D. She imbibed in her paternal home the *Vaishnavite Bhakti* which she would not give up to adopt the *Shaivite* propensity of her married home as she was required to do. This resulted in her being persecuted, but as tradition goes, saved miraculously by her Giridhara Gopal, until unable to stand it any longer, she left first for Vrindavana and thereafter for Dwarka where she died—merged into her divine spouse about 1547 A.D.

Mira's lyrics of *bhakti* have earned her a very high and illustrious place in the literary history not only of Gujarat but also of Rajasthan, and the story of her unflinching devotion and complete self-surrender to her Lord has endeared her to the peoples of entire Bharat. The feminine charm of her sentiments, the sublimity of her thought, the tenderness of pathos and the lyricism of her verse have an individuality of their own. Her feminine modesty has kept her divine *rati bhava*—erotic mood—on a very high level of dignity and purity. Her ardent love never lowers itself to the physical, sensual plane. Her "bridal mysticism", her "aesthetic approach" to God, is unique. From her very childhood she "wedded" and gave herself to he

divine lover absolutely and unconditionally and that dedication had its consummation when she, spiritually one with her adored Giridhara all her life, merged into Him on the dissolution of her mortal coil.

Her poems, called *padas*, present all the facets of this love-pilgrimage through life. Some of her lyrics have an autobiographical allusion, some are expositions or exhortations of *bhakti*, some delight in singing the glories of Krishna, some appeal to Him to be by her side as saviour, some woo Him to requite her ardent love, some pray for just a glimpse of His face, and a few describe the joy of union with Him. But all bear the unmistakable stamp of her individuality, not only in the ever-recurring name of Giridhar Nagar but also in their characteristic tone of feeling of form and of diction.

Here is how Mira declares her love for Krishna, and describes the bliss that is only in such dedication :—

“ *mukhadani maya lagi re,  
mohana pyara,  
mukhadani maya lagi re.  
mukhadun men joyun tarun,  
A jaga thayun Kharun,  
mana marun jahyun nyarun re—  
Sansarinun sukha evun  
Jhanjhavan—nan nir jevun,  
Tene tuchha Kari devun re—  
Paramun to Pritam pyaro,  
Akhandas saubhagya maro,  
Randava no bho talyo re—  
Miran balihari tari  
Asha eka ure dhari,  
Have hun to bada bhagi re—”.*



(Your face has enchanted me. As soon as I saw your face, the world turned sour, and my heart grew aloof ;

The worldly pleasure is like a mirage, one should realise its worthlessness ; I shall marry none but my Dearest Lord ; That would give me perpetual wedded bliss, with no fear of widowhood ; I, Mira, have dedicated myself to you, and that is the sole hope I cherish—indeed I am now supremely lucky.)

The spell of Mira's sweet lyrics is as strong today as ever, and their influence is noticed in many a devotional poem composed thereafter, down to the twentieth century.

Keshavdas Hridayam, a Kayastha of Prabhasa Patan in Saurashtra, wrote in 1536<sup>1</sup> *Krishnalila Kavya* or *Krishna Krida Kavya*, extending to well-nigh 7,000 lines, in which he reproduced in a succinct form the various incidents from the *Dashama Skandha* of *Bhagavata*. His language is remarkably chaste, graceful and studded with well-chosen Sanskrit words. The work contains 96 Sanskrit verses of

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POETRY.

Mirabai.

Keshavdas.

<sup>1</sup> According to Prof. A. M. Raval—' *Gujarati Sahitya* ', p. 118 Ambalal Jani who edited this work in 1933 gives V. S. 1529 (—1473 A. D.) as the year of its composition.

CHAPTER 4. which 23 are the author's own compositions. He is one of those rare poets who use, with good command, Sanskrit *vrittas* as *totaka*, *shardula*, etc.

Gujarati.  
DEVOTIONAL  
POETRY.  
Keshavdas.  
Nakara.

Nakara, a bania of Baroda, wrote in the middle of the 16th century, versified succinct versions of some portions of *Mahabharata*, wrote *akhyanas* such as *Harischandra-akhyana*, *Dhruvakhyana*, *Chandrahasakhyana*, *Nalakhyana*, *Okhaharana*, *Lavakush akhyana*, and composed several other poems on mythological themes. His work is mediocre in merit, but is of historical value in tracing the development of *akhyana* form, and as preparing the way for Premananda who is surely indebted to Nakara in several respects.

Vishnudas.

Another poet whose influence can be seen in Premananda, particularly in the *akhyanas*, "*Mosalun*" and "*Hundi*", composed, in addition to these two *akhyanas* narrating incidents in the life of Narasimha, abridged translations of portions taken from the two Sanskrit epics, and a number of such *akhyanas* as *Sudhanvakhyana*, *Shukadevakhyana*, *Lakshmana-harana*, *Chandrahasakhyana*, and *Rukmangada-puri*. He is noteworthy as carrying on, after Nakara, in the last quarter of the 16th century, the tradition which was to be taken up and enriched by Premananda.

ROMANTIC  
TALES.

A number of romantic tales of some poetic merit were written on this century both by non-Jain and Jain poets. Chief among non-Jain works are *Panchadanda* of Narapati, completed in the beginning of the 16th century, *Madhavanala-Kamakundala Dogdhaka* of Ganapati—1518 A.D.; *Hansavati-Vikrama Kumara Charitra* of Madhusudan Vyasa; *Rasa-manjari* (1579 A.D.) of Vachharaja. The famous romantic episode of Sanskrit *Bilhanapanchashika* was in this century reproduced in Gujarati by two unidentified authors—by one in two poems, "*Bilhana Panchashika*" and *Shashikala-Panchashika*", and by the other in another poem also called *Shashikala-Panchashika*".

Among Jain writers of romantic tales are Simhakushala, Vinaya-samudra, Udayabhanu, Dharmasimha, Matisara, Kuslalabha, Siddhasuri and Hirakalasha, Devishila and Hemananda, Ratnasundar Vachharaj and Mangala-manikya (author of *Ambada Rasa*). These took for their tales the material either from the *Vikramaditya* tales, or from *Panchtantra*, or from other folk-literature. We must mention, as apart from these in merit and in form '*Roopachanda-Kunvar Rasa*' (1581) of Nayasundara. Among other *rasas* of this period, we shall mention "*Nala Damayanti Rasa*" of this same Nayasundara and a *Rasa* of the same name by Megharaja, and pass on to the better known *Vimalaprabandha* of Lavanya Samaya.

LAVANYA  
SAMAYA.

This Jain poet wrote in 1512 a historical *Rasa* poem called '*Vimala Prabanda*' or *Vimala Rasa*, taking for his theme the life of Vimala, the famous Jain minister of Bhima Solanki. The poem impresses the reader not so much by its poetic merit as by its assiduity in giving detailed accounts of the castes and their vocations, customs and manners, etc. The same poet wrote also *Ravana Mandodari Samvad* (1506) taking its theme from *Ramayana*.

The fifteenth and sixteenth centuries, which gave Narasimha' poems of *anyana* and *prema bhakti*, Mira's charming lyrics of *prema bhakti*, Bhalana's, Nakara's and Vishnudasa's *akhyanas*, and also romantic tales in verse from the pen of several authors paved the way for the *Dnyani kavi* Akho and the great *akhyana-kara* Premananda of the seventeenth century, and also sowed the seed of the eighteenth century romantic tales of Shamala and the *Pushti-margiya Prema-Bhakti padas* of Dayarama.

## CHAPTER 4.

Gujarati.  
LAVANYA  
SAMAYA.

Of those who anticipated the philosophical poetry of Akho, the chief is Narahari, a senior contemporary of his, who, during the second quarter of the century—the period of his literary activity—wrote translations, in verse namely, *Bhagavad Gita*, *Bhakti—Manjari* and '*Hastamalaka*', and composed such original poetry as in '*Pra-bodha-manjari*', '*Hari-Lila-Amrita*', '*Dnyana-Gita*', '*Gopi-Uddhava-Samvada*', '*Santa-nan-Lakshna*' and also a '*Kakko*' of which each verse began with a consonant taken in alphabetical order, and "*rasa*" proceeding from month to month of the Hindu almanac. "In the works of Akho" says prof. A. M. Raval, "in some words, thoughts and similes and illustrations the echoes of Narahari's utterances are heard".

NARAHARI.

Bhagawandasa, a Kayastha of Surat (1625—1690) who wrote '*Gita*' and '*Ekadasha Skandha*' translations of the originals of those names; Dhandasa well-known for his "*Arjuna Gita*"; and Gopala, a Bania of Ahmedabad, who wrote '*Gopala-Gita*' (or '*Dnyana-Prakasha*') expounding *Shankara Vedanta*; these three give a sure evidence of the advent of philosophy in Gujarati poetry.

Various anecdotes are cited to explain why Akho, a goldsmith of Ahmedabad, felt a strong aversion for the world, sought, in vain, enlightenment from the *Vaishnava* Swami Gokulanatha, and ultimately attained inner light and mental peace with the help of *Shankara Vedanta*.

AKHO  
(1591—1656).

His works all devoted to propounding *Kevala Vedanta* (*Maya-Advaita*) may be grouped as under—

- (a) Long works : *Panchi Karana*, *Guru-Sishya-Samvada*, *Chitta-Vichara-Samvada*, '*Anubhava-Bindu*' and *Akhe Geeta* ;
- (b) '*Kakko*', '*Var*', '*Mahina*', *Kundalies*' ;
- (c) *Kaivalya-Gita*, *Krishna-Uddhava-Samvada* not to mention his two Hindi works.

*Anubhava Bindu*, though an abstruse philosophical work, contains here and there jingling *yamakas*, illuminating *alamkaras*, and such flashes of imagery as the following :—

" *Jema Kachanun Mandir rachyun,*  
*Nila pita shubhra Shyamanun,*  
*Te upara tapyo Suraj jyare,*  
*Tyare vichitra roopa thayun dhamanun ;*  
*Kaivalya Suraj tape Sada*  
*maya te mandira Kacha,*  
*Ishvara Nama te tehanun,*  
*Jiva thai manyun Sacha."*



CHAPTER 4. (Just as a structure of glass-blue, yellow, white and black shines with various hues when the Sun illumines it from above, so too Gujarati. *Brahma* is the Sun, *Maya* the glass, and thereby *Brahma* gets the name *Ishvara*; and as *Jiva*, takes this vision to be real.) Akho (1591—1656).

*Akhe-Gita* also brings into dry philosophy the charm of imagery and the sweetness of *Bhakti*, as for instance in these lines :—

“ *Navanita sarakhun hride Komala*  
*Kahyun na jae heta,*  
*Amkha manhe amrita bhariyun*  
*Hari-bhakti Kerun Kshetra ;*  
*Jyama jar-valundhi juvati tenun*  
*man rahe Pritama pas,*  
*Aharnisha rahe alochati—*  
*Bhai ehavun mana Haridas.”*

(A heart as soft as butter, a love which baffles description, eyes full of nectar—the very domain of devotion—such is a *bhakta* of *Hari*; he is like a paramour enamoured girl whose mind is in her lover and whose thoughts are continuously about Him.)

The lyrical grace that finds a scope even in such philosophical poems comes into a freer play in Akho's short *padas* and *chhappas*. They touch his usual height of imagery, but the flights are often rhythmic and graceful. The epigrammatic style combines with vigour of satire. The effort the reader has to make to unravel the skein of condensed thought is amply rewarded by the vision that opens up before him, and he is left wondering whether it is poetry that soars on the wings of philosophy or it is philosophy that trills in the notes of poetry. Akho was indeed a philosopher who used poetic fancy to illustrate philosophical fact, but yet he is one of those rare poets who, without resorting to allegory or myth as many others, in Sanskrit and in Gujarati, have done, presented genuine philosophy in the genuine garb of poetry, even though in weaving that garb he spun the thread too fine at times or introduced at times an unfamiliar or unconventional verbal strand.

Akho was an exponent of *Dnyana*, a seeker of self-realisation, of *Nirguna Brahma*; and yet he has occasionally leavened and enlivened his verse with the ecstasy of a *Bhakta*, and embellished it with illustrations which, though meant to expound abstract thought, create concrete imagery usual to a devotee of *Saguna Ishvara*.

THE AKHYANA. We shall name here but a few poets who in this century applied themselves to writing *akhyanas*, possibly in response to the public taste which naturally was more partial to this gripping narrative style than to abstractions of metaphysical poetry. Here is a bare list of these poets, with their works :

*Manohardasa—Adiparva* (1604) ;

*Devidasa—Bhagavata Sara, Rasapanchadhyayi, Rukminiharana* (1604) ;

*Shivadasa*—*Akhyanas* about Parasurama, Jalandhara, Damgava, Chandi, Narakasura ; and a few other works, including the romantic tales "*Hansavati*" and "*Kamavati*".

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Gujarati.

THE AKHYANA.

*Krishnadasa*—"Mamerun", 'Hundi'.

*Govindadasa*—"Mamerun".

*Vikuntha*—"Dhruvakhyana" (1638), *Nalakatha* (1653), *Nasiketa-Akhyana* ;

*Harirama*—"Babruvahana-Akhyana", "*Sita-svayam-vara*".

*Potha Barot*—"Moradhvaj" and "*Sudhanva*"-*Akhyanas*.

*Mukunda*—"Kabir charitra" "*Gorakha-charitra*" (1652).

*Ratanji*—"Vibhramsi Akhyana (1657) and a few others.

Then came Vishvanatha Jani a poet of considerable merit, who wrote *Mamerun* (1652), *Sagal-Charita* (1652) and also *Prema-Pachisi* (a piece of 25 *padas* bringing out the tenderness of feeling which Yashoda, Gopis and Krishna cherished towards one another) and "*Chaturi-Chalisi*" which like those of Narasimha, are '*chaturis*' of the love of Krishna and Gopi.

Vishvanatha.  
Jani.

His "*Mamerun*" is good enough in merit to rank with, or just next to, Premananda's work of that name.

And now we come to Premananda, the unrivalled *Akhyana-Kara* of Gujarat (1636—1734 or 1724 A.D.). He had neither a heart throbbing with the love-leavened ardent devotion to Krishna, like Narasimha and Mira, nor had he the inward urge of the philosophical seeker of the Ultimate One, like Akho, nor had he an inclination for the light romantic folk-tale, like Shamala who was yet to come.

Premanand.

And yet his poems won the popular admiration of his contemporaries, and the scholastic praise of posterity. This he achieved by his choice of themes—themes already familiar to and popular in people, themes wherein figured heroes and heroines whom the Hindu heart as for ever admired and adored. He enlivened the narratives of these ancient idealized men and women of the past with a contemporary tinge of detail and colour, and thus appealed to his listeners' personal interest. He embellished his diction with *alamkaras* used by Sanskrit poets, which he could not always create himself but could imitate with skill. He assiduously introduced into his theme, the tenderness of pathos, the fire of heroism, the ardour of love, the lightness of humour, as the occasion demanded. He refused either to rise very high above the heads of the patronizing public, or to sink to the very low level of those who pamper only for popularity. And yet, he at times catered to the average public taste, but on the whole raised the public to the level of high poetic appreciation.

The list of even the best of his *akhyanas* is pretty long, viz., *Abhimanyu-Akhyana* (1671), *Chandrasasa-Akhyana* (1617), *Okha Hasan* (1667), *Sudama-Charitra* (1682), *Mamerun* (1683), *Sudhanva-Akhyana* (1684), *Rana-Yajna* (1685), *Nal-Akhyana* (1685),

CHAPTER 4. *Harischandra-Akhyana* (1692), *Madalasa-Akhyana* (1709), *Rukmini-Harana*. And yet this list omits to mention his *akhyanas* on a Gujarati. *Rishya Shringa*, *Draupadi Svayamvara*, *Mandhata*, *Draupadi-Harana*, *Ashtavakra*, *Lakshmana Harana*, *Dhruva*, *Narasimha's Hundi and shraddha*; and such works as *Vamana-charitra*, *Dana Lila* and *Devi-charitra*. *Subhadra Harana*, attributed to him, was written by a later writer called Vallabha Bhatta.

THE AKHYANA.  
Premanand.

This would make him out to be the most prolific writer in mediæval Gujarati literature. He must have been a prolific reader too, for he is materially indebted to his predecessors Vishnudas, Nakara, Vishvanatha Jani and several others not so well known. Munshi calls him "a prince of plagiarists"<sup>1</sup>. But as Narasimhrao says, "he imparted to his compositions original charm and power"<sup>2</sup>. In his *akhyanas* occur here and there such lyrics-dramatic lyrics of course as "*Vaidarbhi Vanaman Vala-Vale*" and "*Marun Manekadun Risavyun re, Shamaliya*", such exquisite descriptions of the beautiful human form as the descriptions of Nala and Damayanti, and such passages of "real poetic value"<sup>3</sup> as his description of the struggling feelings of Vishaya when she first ventured to have a look at Chandrahara.

Premananda was thus not merely a craftsman of story-telling, but an able objective poet who excelled also in development of *rasa*, in delineation of character, in description of nature, in richness of imaginary and in command over language and metre.

The three dramas, which were attributed to him, have been written by a different author at a much later date. This author of the late period also wrote the works sought to be passed on as of Vallabha, son of Premananda. These works—*akhyanas* called *Duhshasana—rudhira—Pana—Kuntiprasanna*, *Yakshprashnottare*, *Yudhishthira—Vrikodara* and *Mitra-dharma* are marred by revolting bravados, cheeky assumptions, brawling temper and vile vilifications of other poets. These works and the plot behind them, are a disgraceful episode in Gujarati literature, to be banished from memory like an ugly dream.

These sly but silly concoctors of literary fakes also cooked up the story of Premananda having had a circle of disciples, including Ratneshvara and Virji. There is no internal evidence in any of these contemporary poets to support that story.

Ratneshvara.

He rendered translations of *Bhagavata*, of *Bhagavadagita*, of a few Sanskrit *stotras* and of portions of the two epics, and also composed an erotic poem called '*Kama Vilasa*' and Vedantic poems called '*Vairagya Lata*' and '*Atma-Vichara-Chand-rodya*'. He attained to a fair poetic level in some of his works and is notable for composing verses in Sanskrit syllabic metres. His graceful verses in *Malini* metre, containing facile internal rhymes, have even today a hold on the lovers of poetry.

<sup>1</sup> *Gujarat and its Literature*, p. 188.

<sup>2</sup> N. B. Divatia; *Gujarati Language and Literature*, Vol. II, p. 243.

<sup>3</sup> These are called *Satyabhama—Roshadarshika*, *Panchali Prasanna* and *Tapati—Akhyanas*.

Virji wrote a few *akhyanas*-*Surekha Harana* (1664), *Bali-Rajanum akhyana*, *Dashavatara* and a tale "*Kamavati-ni-Katha* (1669).

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THE AKHYANA.

Virji.

Vallabha Bhatta mentioned already as the real author of *Subhadra Harana* attributed to Premananda, 'Tulsi author of '*Ashvamedha*' and Jagannatha author of *Markandeya Akhayana* and '*Sudama Charitra*' were also Premananda's contemporaries. The other Vallabha-Vallabha *Mevado*- wrote a number *garbas* in praise of, and in prayer to, goddess *Mahakali*. These *garbas*, combining mundane matters with devotional mood, have persisted in popularity till today and have immortalized Vallabha.

This period has given us a few verse tales of non-Jain writers, such as the *Rupasundara Katha* of Madhava, Sanskrit in diction and in metrical form ; *Kamavati* and *Hansavati* of Shivadas, and '*Kamavati-ni-Katha*' of Virji mentioned just above.

THE TALE.

On the other hand the output of tales by Jain authors is large. But these revolve round the same hackneyed folk tale themes, such as the marvellous anecdotes connected with Vikram, and round such episodes as of Sagalsha, Sadayavata-Savalinga, Chandana-Malayagiri and Vidya-Vilasa.

To this period belong a number of *Rasas*, having Jain heroes like Sthulibhadra, Kumarapala and Hira Vijay Suri (all by Rishabhadasa).

RASAS.

The *Nala-Davadanti Rasa* of Samaya-Sundara, who also wrote *Vastupala-Tejapala Rasa* has however an epic theme.

If there is *bhakti* in the Jain doctrine, it is that of Swami Mahavir, and it does not go to the length of total surrender, which does not go well with the Jain *Karma-Vada*. And yet Muni Anandaghanaji alias Labhanandji wrote *Anandaghana-Chovisi* and *Anandaghana-Bahoteri* containing *padas* combining, like those of Hindu *bhakta* poets, lofty philosophical thought with deep devotion and love for the deity.

JAINA STOTRAS.

The Parsis brought with them their religion, and adopted Gujarati and some of them translated their religious works. In this century Mobed Rustom Peshotan Hamjiar made a departure from that tradition by writing in Gujarati "*Nameh* " or poems pertaining to the " lives " of Jarthostra, Viraf, Aspandiyar and Shyavaksha. Let us here have a small sample of his Gujarati, from *Jarthostra Namh* :—

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" *Dastur te dekhi ata-ati ghana thaea raliat*  
*Avo putari Shanamukha besho tam Shapana Sharava*  
*sahamjavu vat.*"

[The priest, seeing this, was greatly delighted. (He said) come daughter, sit, facing me ; I shall explain the whole story of your dream.]

The seventeenth century shows the swinging of Gujarati literature from the poetry of *bhakti* and *Dnyana* to that of *Puranic* and epic themes. This transition is significant. It implies that,

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Gujarati.  
PARSI POETRY.

though the philosophical and devotional outlook of life, propounded by the several *acharyas* and popularised by poets, had certainly permeated the society down to the lowest strata. The mind of the general public, seeking respite and cultural diversion after a day of toil, was inclining more towards *akhyanas* which combined story interest with intellectual repast, ethical ideologies and a reviewed pride in the ancient heritage. The romantic tales of Marvels woven around traditional heroes had not ceased to attract writers and readers, but the propensity for old epic and mythological themes of heroism and super-human prowess, was greater.

So far as Gujarati literature is concerned, the seventeenth century extends its creative contribution into the early eighteenth century. But that incoming century was to witness a swerve, planned and calculated on the part of a poet like Samal who had to hold his ground against Premananda and his successors, in the direction of traditional romantic tales, which aimed at appealing to the imagination without unduly exercising the mind and, conceivably there was a section of the society, different from that which enjoyed *akhyanas*, which took a greater delight in imaginative romance, presenting along with the miracle working heroes, men and women who shared the common man's feelings and foibles.

The brightest luminary in the firmament of Gujarati literature of the eighteenth century was Dayarama. He was separated by more than a century from Premananda, the bright luminary of the seventeenth century.

Shamala  
(1700-1765  
Circa.).

But between the two came a lesser light, the narrator of popular tales of fiction, Shamala. When Premananda died in 1736 A.D., Shamala was-taking 1700 A.D. as his date of birth-a grown up man of 36 years. Naturally Shamala, the young aspirant, must have had to make his way in the face of the popularity which the *akhyanas* of that predecessor, or senior contemporary of his enjoyed.

By diverting his poetic pursuit into a channel quite different from that of Premananda, he avoided a rivalry in the same arena. The perpetrators of the literary hoax, referred to in the foregoing pages, of palming off on Premananda and his son Vallabha literary concoctions of the late nineteenth century, also built up a cock and bull story of a tooth and nail struggle and rivalry between Premananda and Shamala. While we dismiss that rivalry as a pure invention, we cannot overlook the fact that Shamala must have had to reckon with the senior and superior poet who held the field. He, very wisely, avoided a straight contest and resorted to a literary detour. He let alone mythological themes and drew upon the stock of traditional romantic fiction in which Sanskrit, Prakrit, *apabhramsha* and old Gujarati literatures abounded.

His literary output was large. His fiction comprised *Simhasana Battrisi* (incorporating *Vetala-Pachisi* and *Panch-Danda*) *Suda Bahoteri*, *Padmavati*, *Madana-mohana*, *Vidya Vilasini*, *Nanda-Battrisi* and also the tales (*Vartas*) of *Vine-Chat*, *Baras Kasturi*, *Vidhata*, *Sundara Kamgara*.

His chief *Puranic* works are *Angada-Vishti*, *Ravana-Mandudari-Samvada* and *Shiva-Purana*, *Sukadevakhyana* and *Draupadi Vastra-harana*.

And there are also such miscellaneous works as *Ranchhodajina Shloka*, *Udyana-Karma-Samvada*, *Abhram Kuli-na* (*Rustam-na*) *Shloka*, *Patai Ravalno Garbo* (*Kalika-no Garbo*), and, perhaps *Rakhidasa-charitra*.

He also wrote a large number of didactic and satiric *chhappas* (six line stanzas) for which he is as well known as Suradasa and Vihara of Northern India are for *padas* and *duhas* respectively.

In his tales Shamala was out to depict smart, enterprising and magnanimous men and women and common people with common traits. At times he reviles women and at times he applauds them, but on the whole he has been partial to his female characters.

The elements of his tales are miraculous and supernatural deeds, unconventional wooings and wedlocks, and adventurous trading voyages to far off lands. The narratives are interspersed with quiz-like riddles and worldly-wise maxims. Shamala's aim was to provide romantic story interest, and incidentally, wholesome worldly advice, to his listeners. It was not for him to scale, spiritual or devotional heights.

His style was the simple, easy and smooth-flowing style of a popular story teller. Though this was destined to be a season of an exuberance of *padas* or short stanzas, and both *akhyana* and the romantic tale were doomed for want of cultivators of those forms, of such emirance as Premananda and Shamala, the *akhyana* form lingered on for a time. Amongst those who sustained it as well as they could the chief are the Nagara poet Kalidasa (" *Sita-Svayamvara* " *Dhruakhyana* " and the still popular " *Prahladakhyana* ), Lajjarama (*Abhimanyu Akhyana*) and the two Govindaramas (one of whom wrote. " *Rukmini Vivaha* and *Subhadra Harana* " and the other ' *Satyabhamanun Rusanu* and *Harischandrakhyana* ').

Of a different type were Jivaram Bhatt's popular allegory " *Jivaraj Shethni Musafari* ", Trikamdas's ' *Parvata Pachisi* ' (about Parvata, uncle of Narasimha Mehta and the poet's own ancestor) and " *Dakor-Lila* ".

Coming to *padas*, we shall first note here a few minor *pada*-poets and their works:—

*Raja* (a devout Hindu-like Moslem)—" *Rasapanchadhyayi* ", " *Gokula Lila* ", *Viraha Gita* " and " *Barmasi* ".

*Ratno Bhavsar*—" *Radha Virahana Mahina* ".

*Ranchhod*—" *Ranchhodaji na garba* " and " *Nisiketakhyana* ", " *Baramasa* ", " *Chaturi* ", " *Dashavatara* ", " *Kakko* " and " *Radha Vivaha* ".

This blind barot, a *sadhu* and a *bhakta*, wrote a large number of good *padas* of *Dnyana* as well as of *bhakti*. His longer compositions are ' *Kakko* ', " *Mahina* ", " *Tithi* " and ' *Vara* ' wherein verses come in

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PARSI POETRY.

Shamala

(Circa.

1700-1765).

Pritamadasa.  
(Circa. 1725 to  
1798).

**CHAPTER 4.** the order of the consonants, the months of the year, the thirty days of the month, and the seven days of the week, respectively. He also wrote '*Dnyana-Prakasha*', '*Dnyana-Gita*' and '*Sarasa-Gita*'. His *padas* of *bhakti* are about Krishna. His "*Ekadasha Skandha*", '*Brahma Lila*' and '*Bhagavad Gita*' are in a language easy to grasp. '*Guru Mahima*', "*Bhakta-Namavali*" and '*Shri Krishnashtaka*' are amongst his shorter works.

**Gujarati.**  
**PARSI POETRY.**  
Pritamadasa.  
(Circa. 1725-1798).

**Dhiro Bhagat**  
Circa.  
1753-1825). Like Pritamadasa, Dhiro also was a barot (a hereditary professional bard). It was his whim to enclose his scripts in bamboo tubes and put them afloat in the Mahi river, to be picked up by villagers living far and near along the river's banks.

He did not excel so much in his *akhyanas*—'*Ranayadnya*', '*Ashvamedha*' and '*Draupadivastraharana*' as in his *padas*, which had their own peculiar rhyme-technique, and contained, like the sonnet, 14 lines. These characteristic compositions of Dhiro are known and well known in Gujarat as '*Kafi's*'. Their subjects are various aspects and tenets of *Vedanta*; and their number goes to 500.

**Niranta Bhagat**  
Circa.  
1770-1846). The next amongst metaphysical *pada karas* is Niranta. He tried his hand at various *matra-mela* metres including *chhappas* and *Kafis*, as also "*Mahinas*", "*Tithis*" and "*Varas*". His theme was mainly *dnyana*, but occasionally also *bhakti*.

**Bapu Gayakvad**  
(1777-1843  
A.D.). A disciple both of Dhiro and Niranta, Bapu Gayakvad was a Maratha, who followed in the footsteps of his *gurus* and wrote a number of metaphysical *padas* and *Kafis*, preaching oneness of Alakha and Alla, castigating hypocrisy and empty ritualism.

**Bhojo Bhagat**  
(1785-1850  
A.D.). A Kunbi (farmer) who had betaken to the holy path of *Vedanta* and *Bhakti*, Bhojo is well known for his "*Chabkhas*" or whips with which he lashes out with ruthless yet dignified satire at the evil ways of men and women, the falseness of hypocritical *Bavas*, etc. His longer works—'*Salaiya-Akhyana*', "*Bhakta Mal*" "*Brahma-Bodha*" and "*Kakka*" are not so well known.

His "*Chabkhas*" have been of a far reaching social value, being the literary fund, and fare too, of the learned and the unlearned, the townsman and the countryman.

**"Bhagats".** A word about these "*bhagats*". A *bhagat* is a man, mostly from the rank and file, who is not completely a *Vaishnavite Bhakta*, but is a holy man of catholic outlook and a human heart who, though a man of the world, is temperamentally other worldly, and whose *Advaita Vedanta* is softened by genuine but simple *bhakti*, a love for God and all his creatures. *Bhagats* are highly respected by the people around.

**Minor Noteworthy Poets.** There is a class of minor poets whom literary appraisal would not assign a place in the front rank but whose works have enjoyed popularity, and at times evoked the praise even of the sophisticated critic.

*Krishnaram* (1768—1840), author of "*Kalikalnan Varnan*";

*Ranchhodji Divan* (1768—1841), Chief Minister and valiant Military General of Junagadh, who is known for his "*Chandi Patha*" and "*Shivageet*", and who, being a Persian scholar, wrote a Persian historical work "*Tavarikh-e-Sorath*";

*Narabheram* (1768—1852), whose '*Gajendra Moksha*', "*Nagadamana*" and "*Bodana Charita*" are better known than his other works;

*Revashankar* (1784—1853), a Nagar and a descendant of Narasimha's uncle Parvata who is very well-known for this well-turned out '*Chandravalas*' in which metrical form he wrote his '*Krishna Lila*' and "*Dakor Lila*";

*Haradas* (1740—1850), known for his "*Shankar-Vivaha*";

*Manohar Swami* (1788—1845) (later Swami Sachchidananda, spiritual *guru* of the famous Gaurishankar Oza, statesman, philosopher and *Dewan* of Bhavanagar), whose *padas* of *Dnyana* are still on the lips of many;

*Giridhara* (1787—1852), a *Vaishnava* poet who wrote "*Rajasuya Yajna*," "*Ashvamedha*", "*Gokul Lila*", "*Mathura Lila*", "*Radha Viraha-Baramasa*", "*Tulsi Vivaha*", and, his most popular work "*Ramayana*", as also *garabis*.

If this age of Dayarama was an age of such *Dnyani Kavi*'s who, with their most popular of their works are till today living in the hearts of people, it was also an age, particularly in Gujarat, of the Puritanic *Vaishnavism* of Swami Narayana, and of graceful devotional lyrics flowing from the lips and pens of the *Sadhus* whom that great *guru* inspired and encouraged to write. These poets of Swami Narayana *Sampradaya*, writers of a vast number of *padas*, are Muktananda (1761—1830), Nishkulananda (1766—1848), Brahmananda (1772—1849) and Premananda or '*Prema-Sakhi*' (1779—1845), Brahmananda's *padas* display a mastery of diction and prosody, a charm of imaginary, and a richness of genuine sentiment. "*Prema-Sakhi*" was an expert of music and hence his *padas* combine tenderness of feeling with melodiousness of music.

#### CHAPTER 4.

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PARSI POETRY.

Minor  
Noteworthy  
Poets.

Dayarama  
(1777—1852).

This era also saw the burgeoning of the influence of Kabir into devotional poetry written by his followers in Gujarati. The best known among these poets are Bhanadasa (1698—1755), Ravidasa or Ravisaheb, Morar Saheb, Trikam Saheb, Hothi and Santa Jeevandas. Their compositions, called *bhajan*s are sung in Saurashtra even today.

And then we must take note of a few poetic ladies, who imbibing the prevailing religio-philosophical spirit, led lives of devotion and virtual renunciation and poured out their holy thoughts in verse. These are Gauribai (1759—1809), Divalibai, Krishnabai, Puribai and the *Deccani* lady Radhabai. Their compositions are in the usual religious and philosophical vein, but fail not to evince, here and there, the feminine touch.



**CHAPTER 4.** Such was the literary climate of Gujarat in the age to which Dayarama belonged. It was a climate charged with thoughts of philosophy and sentiments of devotional love which flowed in from several sources as indicated above. It was an age of philosophy and *bhakti*; it was an age of *padas* and *garabis*; it was an age of *bhajan*s set to tune and sung in nightly sessions to the accompaniment of string instruments and cymbals. All these characteristic features of the age are found in Dayarama, in whom Gujarati poetry of that age attained its highest water-mark. Of Dayarama, Narasinharao B. Divatia said, "This, the last of the ancients, is unquestionably the most brilliant star in the firmament of Gujarati poetry". Govardhanram Tripathi wrote about him "so far as poetical powers are concerned, he is undoubtedly the greatest genius since the days of Premananda".

**Gujarati.**  
**PARSI POETRY.**  
**Dayarama**  
**(1777-1852).**

Dayarama was a handsome man of taste and accomplishments. He knew music well, and had a melodious voice. He had read Hindi, Vrija and Sanskrit literature and had a sure eye for the beautiful in mood and manner. He was a devout *Vallabha-margiya Vaishnava*, and availed of the *Premalakshna Bhakti* of that *sampradaya* to subliminate his own inborn instinct of love.

His works comprise compositions relating to *Pushti-Marga*, treatises on the religious doctrines and philosophical tenets of that school, *Puranic Akhyanas*, miscellaneous poems and last but not the least, thousands of *padas* and *garabis*. It was these *garabis* that gave the fullest scope to his taste, his love of music and his erotic-cum-devotional emotion. And it was these *garabis* which earned him from connoisseurs of poetry such high-even superlative tributes as are cited above.

His *sampradayika* or *shastric* works are expositions of the *pushti-margiya* tenets and beliefs and cannot, as presumably they were not supposed to do, aspire to poetic merit. His *akhyanas* do not rise to the aesthetic or imaginative heights of Premanada. His mood of love-charged devotion and his lyrical art find a greater scope in his poems pertaining to the *lilas* of Krishna and the love of Radha. The heart of the *bhakta*, caring not for the omnipresent God, but longing for and lugging His human incarnation such as Krishna, is ever throbbing in the bosom of *Gopis* as delineated by him in his "*Prema-Rasa Gita*" and '*Prema-Pariksha*'.

His works of the traditional type of *Tithis* and *Barmasis*, etc., reveal occasionally the prowess of his pen.

He wrote, it should be noted, some works in *Braja Bhasha*, and also some treatises in prose. But this adept at lyric poetry appears to be quite an ordinary writer of prose.

"It is his *Garabi Sangraha*" says Munshi, "which makes Dayarama so great a poet."<sup>1</sup> "*Bhakti* to him, was an emotion intensely human and vividly passionate. He weaves exquisite conceits around

<sup>1</sup> *Gujarat and its Literature*, by K. M. Munshi, p. 221.

this primitive theme, and he invests even the stereotyped Radha-Krishna amours with fresh voluptuousness. Dayarama's genius was lyrical and found a suitable vehicle in the *garabi*"<sup>1</sup>.

And this is what N. B. Divatia had to say about Dayarama's *Garabis* :—

"I will not dogmatise on this point so far as to assert that he created the *garabi* ; it existed in contemporary lore but his utilisation of the *garabi*, his variation and his mastery over it, gave him a claim of originality and beauty of diction, which no other poet can claim."<sup>2</sup>

Before we sample the charm of his *garabis*, I cite here in part, a *pada* which, as far away as Gujarat and the 18th century echoed the imaginary of a Sonnet of Shakespeare, composed in England in the 16th century. Thus begins Shakespeare's Sonnet XLVI.—

"*Mine eye and heart are at a mortal war,  
How to divide the conquest of thy sight*".

And here are the opening lines of Dayarama's *pada*—

"*Lochana-mana-no-re,  
Ke jhagado lochana-mana-no ;  
Rasiya te Jana-no re,  
Ke Jhagadas lochana-mana-no.  
Preeta prathama kone Kari Nandakunvara ni Sath,  
Mana Kahe lochan ten Kari, lochana Kehe tare hath*".

Both the poems mention at the outset the fight between the eye and the heart, as to the claim to, and responsibility for, the spell cast by the beloved—the dark lady in one case, the dark lover Krishna in another. Of course after this opening, the fancy in each poem runs in its own slightly different track, but the basic conceits in both bear a sure kinship with each other.

Many of Dayarama's *garabis* are dramatic lyrics, though the sentiments supposed to be of the *Gopis* are in all likelihood experienced by the poet himself in his psychological identification of himself with them. Take this *garabi*, for instance —

"*Premani pida te Kone Kahiye,  
O Madhukara, Premani  
Thatan na jani prita  
Jatan prana Jaye  
Hathanan Kidhan te Vagyan Haiye  
ho Madhukara, Premani  
Jane Kahiye te to sarave Kahe murakha,  
Pastavo pami sahi rahiye,  
ho Madhukara, Premani O*".

(To whom may we tell the torment of love O, Madhukara  
We knew not when we made love,  
Now when it goes, our life goes too ;  
The heart has to suffer what the hands (We ourselves) did.  
All before whom we weep our woe  
do call us fools ;  
We have only to repent, and bear it in silence).

<sup>1</sup> *Gujarat and its Literature*, by Shri K. M. Munshi, p. 221.

<sup>2</sup> "*Gujarati Language and Literature*", by Narasimharao B. Divatia, Vol. II, P. 264.

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And take this instance of the anguish of a lover's heart :

*"Ubha raho to Kahun Vatadi, Biharilala,  
Tama mate gali chhe men jatadi"  
Vedana viraha ni Kyahan bhakhiye, Biharilala,  
Bhitarno bhadako te Kyahan dakhiye  
Je dahade malya ta Vrindavanaman, Biharilal,  
Te dahadani talaveli tanaman Biharilala." etc.*

( If you wait, a while, I shall tell you my tale Biharilal.

I have spent away my life for you ; where can I reveal  
the pangs of separation ?

Where can I show the fire blazing within ?

From the day I met you in Vrindavana  
there has been restlessness in my body.)

There is heart-melting appeal in these lines, as in many others from this poet's pen. The works are simple, but not without melody, the rhythm and the rhyme-scheme are not unusual, but they flow in lilting cadence of unusual grace. It is a cry from the heart, half-smothered by womanish pride and modesty, but meant to go straight to the listener's the addressed beloved's heart.

Dayarama has also composed *garabis* in which he as an observer aloof but interested, draws pen-pictures, of the *Gopi* or describes their love-adventures. Such are *garabis* like these, to indicate them only by their first lines —

*" Chala Vaheli alabeli pyari, Radhe "*.

*" Garabe ramava re gori nisaryan re la! "*.

*" Giridhari tata-thaithai nache "*

*" Rank mahari Bradhane dago ene didho re "*.

In some of these objective poems Dayarama becomes more of a poet and an artist than a lover and a devotee. It is here that we see what beauties of alliterative, tripping, dancing diction, and music of jingling rhymes, he can achieve.

The spring of this poetry of *Prema-Bhakti*, of love-leavened devotion, thus flew sweetly in Gujarat for over four centuries, from Nagar Narashimha of Junagadh down to Nagar Dayarama of Dabhoia. We have, while we followed and tasted of, this spring, noted also the other spring that flew parallel to this, namely, the spring of Jain literature. The 18th century Jain literature is best represented by '*Shilavati Rasa*' of Nemavijaya, the '*Jambusvami Rasa*' and '*Sthuli-bhadra Rasa*' of Udayaratna, and the works of a few others like Devachandra, Jinavijaya and Ganga Vijaya, Hansaratna and Dnyana-sagara. But it is no wonder that these were overshadowed by the lyrics of *Vaishnavite* poets, particularly of Dayarama, which had a greater and a wider appeal. And that is why Dayarama is regarded as the last and the most lustrous luminary of the literary firmament of Mediaeval Gujarat.

As Narasimharao has said <sup>1</sup>

"This review will suggest to us the historical background in which the pictures are placed; first, the quiet times of the saintly characters, Narasimha Mehta and Mirabai; then the desire to look back to the time of clashing sword and armour; again in spite of the disturbed times between Narasimha Mehta and Akho, an unknown influence of literary activity; then the *bhakti* movement for the 15th and 16th centuries casting its glowing wings over all, and informing literature, rather ensouling it."

Dayarama was the last poet to be under these glowing wings.

Religion and especially the cult of *Bhakti* (devotional impulse) had been the most potent force influencing the life and literature of mediaeval Gujarat, as was the case with the rest of India with the death of Dayaram, the last of the ancients, in 1852, old Gujarat died. By this time because of the contact of the West, a new spirit was born and a new age already had been ushered in.

With the battle of Khadki in 1818 the British Rule was firmly established in India. Bombay had become a port of international importance and had provided a going contact with Western Culture. Bombay was the Capital of the then Bombay Province which included Gujarat. The people of Gujarat saw a new Era. Contact with the Western had created new forces influencing the life and literature of Gujarat. A sort of renaissance was born in literature, creating new language and new technique.

In these days the West was represented by officers and businessmen. In 1820, 'The Bombay Education Society' was founded by Mr. Barnes. The society opened schools in Bombay, Surat and Broach. In 1827, the society commemorated the retirement of Mountstuart Elphinstone, the then Governor of Bombay, by founding the Elphinstone Institution in Bombay 'for teaching the English Language and the Arts, Sciences and Literature of Europe'. In 1856 this institute was divided into the Elphinstone High School and the Elphinstone College. In 1857, the University of Bombay was found. Aspiring students from all parts of the province came to study in the schools and colleges as well as in the University. Thus Bombay became a centre of educational enlightenment from where the lawyer, the doctor and the literary man began to spread the new spirit of the coming age. New impulses were seen in the growing young men. Young students full of enthusiasm founded an association known as '*Buddhivardhak Sabha*' with which reformers like Durgaram Mehtaji, Mahipatram Ruparam and Karsondas Mulji were associated. *Mumbai Samachar*, a daily, had started as early as 1822 and weeklies and monthly journals were also coming out. This provided ample scope to those young men who were full of new ideas and also to those who were interested in literature.

The modern period can be naturally divided in four stages of literary development—(i) 1845 to 1887, (ii) 1887 to 1914, (iii) 1914 to 1947 and (iv) 1947 to 1960.

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<sup>1</sup> *Gujarati Language and Literature*, p. 271.

\* This portion is contributed by Prof. R. P. Bakshi, Bombay.

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The first of these stages begins with the early influence of western culture and precisely with 1845, when Dalpatram wrote his poem '*Bapani Pipara*', the first literary expression of the new spirit.

The second begins with 1887, when '*Kusumamala*' of Narasimhrao Divatia and '*Sarasvati Chandra*' of Govardhanram Tripathi were published. These were clearly the first fruits of the University education.

The third stage begins with the return of Mahatma Gandhi to India in 1914 after a victorious struggle in South Africa. This is the epoch in which values changed in every sphere of life including literature and culture.

The fourth stage begins with the freedom of India from the British rule in 1947.

The chief feature of the first stage of the modern period in Gujarati literature is, in the words of Acharya Anandshankar Dhruva, "establishment of literary societies to enlarge the scope of knowledge". *Gujarati Dnyana Prasarak Mandali*, *Buddhivardhaka Sabha*, the Gujarat Vernacular Society (New Vidya Sabha) and the *Forbes Sabha* were the chief amongst them. "Great personages like A. K. Forbes, Bholanath Sarabhai, Mahipatram Nailkanth, Nandshankar Mehta, Narmadashankar, Mansukhram Tripathi, Ranchhodbhai Udayram, Jhaverilal Yajnik, Navalram, Vrajlal Shastri, Bhagwanlal Indraj and many others were the luminous pioneers of that age and they laid foundations of poetry, drama, novel, philosophy, criticism and historical research. As a scholar and explorer of historical inscriptions Bhagwanlal Indraj has a place among the great scholars of modern India. But the study of English in that age was not as wide spread as today and life too being less complex, the thoughts of that age were comparatively simple."

Dalpatram  
Dahyabhai  
(1820—1898).

Kavi Dalpatram Dahyabhai (1820—1898), a Shrimant Brahmin of Wadhwan in Saurashtra had very little English education. He was educated in the traditional manner of those days. He took his training of the *Vrajbhasha* poetry at Bhuj in the Kuchha. This was the only type of poetic training available in Gujarat. He was the only great literary man of that age who did know English. His knowledge of Sanskrit also was limited. He was a devout follower of the *Swaminarayan* sect of Hindu religion and therefore he remained throughout a puritan in life and letters. The most important event of his life was his contact with Alexander Kinloch Forbes who founded in Ahmedabad the *Gujarat Vernacular Society* in 1848. He was an English Civilian who had come to Ahmedabad as Assistant Judge. He studied Gujarati and cultivated contact with cultural men of Gujarat. He was a keen lover of Gujarat and its literature. He wanted an able assistant to carry on the activities of the *Gujarat Vernacular Society*. He took up Dalpat (as he is known by posterity) as an Assistant Secretary of the society. Under his patronage and

<sup>1</sup> *Sahitya Vichar*, p. 32.

guidance, Dalpat wrote poems and essays. He also edited the society's organ '*Buddhiprakash*' (Light of Reason). Thus Dalpat's contact with Forbes proved immensely beneficial not only to Dalpat but also to Gujarati literature. Though his contact with the west was limited to his personal observation and his relations with Forbes he remained broadminded throughout in the field of social reforms, literature and education. Though he was puritan and belonged to the old school of poetry, he imbibed the new reformist spirit of the age and preached it through his poetry.

Dalpat was a voluminous writer, who mainly wrote in verse, he generally wrote against evils of Hindu society, as also on social and educational morals. His poetic works are collected in bulky volume called *Dalpatkanya*. Important works among them are *Hunnar-Khanani Chadai*, *Forbesvirah*, *Forbesvilas*, *Vencharitra*, *Mangalika*, *Gitavali* etc.

In those days, verse was the only medium of expression for all types of literary writings. Prosody, therefore, had an importance of its own, but systematic works on prosody were available in Sanskrit and Hindi only. Dalpat was the first to write such a work in Gujarati and his book on prosody known as *Dalpat-Pingal* remained as a text-book on prosody for years.

Though he had not received English education, his attitude towards the British Rule was like that of the moderates or liberals who perceived in the Indo-British contact the good of India. He was however quite aware of the dangers of the economic domination of the foreign rulers which he has described in his long poem *Hannarkhanani Chadai*.

His friendship with Forbes impelled him to write *Forbes Vilas* which is reminiscent of mediaeval court poetry with its poetic artifices. In this type of poetry there was much of artifice and less of real poetic element. Dalpat was unique in this type of art. In those days, extempore verses or rhymings known as *Shigrakavita*, puns, *chitrakavita*, i.e., poems forming certain fixed patterns or designs and such other devices of verse skill were very popular. Dalpat successfully employed all these devices in his poetry, and that is why his poetry was known as *sabharanjani* which means entertaining or delighting a gathering of persons. It is hardly necessary to point out that these offsprings of the Muse by their very nature are hardly capable of rising to the status of poetry. However Dalpat's *Forbes-viraha*, a lamentation in verse written on the death of his dear friend and benefactor Forbes, bears an impress of the poet's sincere feelings and hence there is a true poetic ring in the poem.

Dalpat had a sense of humour peculiarly his own that we find in some of his memorable verses. Dalpat has written some *garbis*. *Garbi* is a lyrical form of poetry which is current in Gujarati for centuries. He has also written two plays. One of them '*Lakshmi Natak*' is an adaptation of an English translation of the Greek play *Plutus* by Aristophanes and the other *Mithyabhimana Natak* in which

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**CHAPTER 4.** the chief character Jivaram Bhatt has become a synonym for the vainglorious person. These plays are stories dramatised, rather than the drama form of literature. He has written some essays but they do not make good prose.

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(1820—1898).

In short, Dalpat was a versifier rather than a poet. He was a preacher who gave sermons on morality in verse. He had been brought up in an age which believed that whatever was written in verse was poetry. Except for a few *garbis*, his poems have little permanent value.

During this period Rev. J. V. S. Taylor wrote Gujarati Grammar (1867) and *Dhatukosh*, an etymological dictionary. Shastri Vrijlal Kalidas also wrote *Utsargamala* (1870), and Gujarati *Bhashano Itihas* (1865). Thus serious scholarly attempts were started in Gujarat during the beginning of the new epoch.

The transfer of India to the British Crown, after the Mutiny of 1857 and Queen Victoria's generously worded proclamation had created a vision of a free and glorious India. The establishment of the University of Bombay in 1857 had opened new vistas for educated youngmen. English literature proved an inspiration to numerous youngmen and created new impulse in them. The youngmen who founded 'The *Buddhivardhak Sabha*' became pioneers of new and revolutionary ideas. The president of this *Sabha* was Narmad.

Narmada-  
shankar  
Lalshankar  
(1833—66).

Narmadashankar Lalshankar (1833—1866), popularly known as Narmad, was the real pioneer of the new spirit, though Dalpat was his senior. He is, therefore, rightly known as the first of the moderns. He belonged to Surat and he later joined the Elphinstone Institute in Bombay, though he could not complete his studies partly on account of his family circumstances but mostly because of his restless mind. He was an impetuous youth—a 'character' as he styled himself. He was fearless and impulsive and that is why when he was seized with the spirit of the age, he embraced it whole heartedly. He was ambitious and wanted to become great. He began writing poetry at an early age. He took a vow not to seek any employment under anybody. He writes, "Looking at my pen with tears in my eyes I say, 'from today I place my head in your lap'". Because of this and more because of his reckless generosity, he had to undergo a big financial struggle in later life and ultimately had to accept a job. Though he fought against financial troubles throughout his life, his spirit was never broken. He was made of the stuff of which heroes are made.

Like Dalpat, Narmad also wrote on prosody. He has also written on subjects based on Sanskrit poetics, e.g., *Nayika-Vishaya Pravesha*. He was well-acquainted with Sanskrit poetics and that is why he considered his poetry to be '*shastriya*' guided by the rules of poetics. He wrote a poem *Ritu-Varnana*, in the style of Sanskrit Classical poets. He has depicted the pangs of separation of the heroine in each season in that poem. The poem suffers at many places on account of impropriety and farfetched conceits, yet it reveals unmistakably the poet's love for nature. Narmad was the first poet

in Gujarati to write what is known as nature poetry. This was due to the influence of his study of poets like Wordsworth, Shelley and others which had made a tremendous impact on him. But his love for nature was deep and genuine, though his nature poems lack in poetic elements. Subjective poetry in Gujarati also starts with Narmad. He is also the first poet to write love poems; he writes freely and frankly about his own love affairs. Those poems are marred by his lack of a sense of propriety or refinement. According to his theory, 'Josso' passionate impulse, creates poetry. He wrongly interpreted Wordsworth's theory of poetry, spontaneous overflow of powerful feelings and thought that intellect was an impediment in the way of poetry. He was so impulsive by temperament that he would never patiently analyse and understand his own feelings and would express them in proper words.

Narmad had a deep love for his country and his poems on patriotism are sincere; and therefore they are free from the usual defects of his poetry. In those days, he was singing the songs of complete independence. In his memorable poems, '*Jaya Jaya Garavi Gujarat*', every word is lit up by his love for the mother land. 'It is dawn, darkness has gone' sings the poet in that poem and prophecies that mid-day Sun will soon shine with full vigour'. Thus he was a pioneer in patriotic poetry, though Dalpat, who was his senior, was a late arrival in this field of early modern poetry.

His poetry deals with the subjects of social reform, love for the country, moral uplift, spread of education, widow remarriage and expulsion of the devil of superstition from the country. His long narrative poem, '*Hindusni Padati*', fall of Hindus, was highly esteemed and we see in it his intense and sincere emotion for the country. We feel a sort of freshness in it even today. In the poem he has analysed the causes that led to the degeneration of the Hindus, and has also pointed out the prevailing evil customs and has appealed to his countrymen to root them out and accept reforms. This poem was considered, in those days, the Bible of the reforms movement. His poetic works are collected in *Narma-Kavita*.

Like Dalpat, Narmad had also a wide group of admirers in those days. He too considered himself a poet above everything else. However, after a decade or so the fountain of his poetry dried up. Perhaps the main reason for this was that he did not get the expected response of his desire for reforms from the people. This damped his spirit and he was heading towards a great metamorphosis which was to follow; he turned to orthodoxy.

Narmad had a passion for enriching Gujarati literature and language. He thought of preparing a great lexicon in Gujarati. He worked at it for many years and he completed in 1873 the work known as *Narmakosha*. He prefaced this first dictionary in Gujarati with an introductory essay on Gujarati language by making use of all linguistic material available in his time. The lexicon was his monumental work. The way in which he faced difficulties in getting it printed also was heroic, and he dedicated this memorable work not to any individual but to the whole of Gujarat. When he realised his

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- CHAPTER 4.** failure in bringing about social reforms as expected, he began to think deeply about the causes of his failure. He turned to history. He read nearly 200 books on the history of different countries of the world. This study of history taught him to take a historical view while advocating reforms. He realised that for introducing reforms, it was necessary to understand what would best suit the genius of its people. This study of history led him to write *Rajyarang*, an outline of world history. This work by itself has not much significance, but it shows the enormous labour undertaken by him. The study changed his outlook. He also realised that his followers in the crusade for reforms were cowardly, lukewarm and inactive. It also created a reaction in him, impulsive as he was. He turned to orthodoxy. He had a courage of conviction, which his comrades lacked and that is why it was no wonder that he surprised the whole of Gujarat by making an announcement that he had erred in advocating reforms and that he supported age old views. He has embodied these ideas in his *Dharmavichara*.
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 (1833—66).

In the field of Gujarati prose, Narmad achieved a quality never known before. He gave it a new style and Gujarati prose showed literary excellence for the first time. Narmad had a direct and penetrating prose style full of new charm, though in his later life, especially in his *Dharmavichara*, it becomes artificial and pedantic. 'Style is the man' applies very correctly in case of Narmad, because a change in his views reflects the appropriate change in his prose style also. He is therefore rightly acknowledged as the father of Gujarati prose.

Partly from a sense of self importance and partly with a view to originate a new literary form in Gujarati, Narmad wrote an autobiography *Mari Hakikat*. Though incomplete, it is very interesting and it provides an insight into the author's character. He also started a journal *Dandio* to enlighten the public. He fearlessly criticised in a rambling style the Government officials and prominent persons of those days engaged in corrupt practices. He also used his pen as a vehicle of reforms by exposing evil customs and superstitions. He wrote sketches of the old poets, after making researches regarding their lives and works. He also summarised in Gujarati Homer's *Jhod* as he did of *Ramayana* and *Mahabharat*. He also made an attempt to write an epic *Virasimha* which he began and left off after composing a few lines. He wrote three dramas also when he was in need of money. Being essentially a subjective poet, it is obvious that he could hardly succeed in an objective form of literature like drama.

In short, Narmad was naturally the first of moderns who changed and widened the course of Gujarati literature. He tried his hand at almost all forms of modern literature in Gujarati, though he did not attain uniform success in all these. In many cases, his attempts were crude and lacked artistic refinements. All the same, Narmad's single handed pioneering work was unparalleled and it has given him a unique and permanent place in the history of Gujarati literature,

notwithstanding his artistic limitations. Though many literary writers after Dalpat and Narmad can claim greater artistic attainments, the works of these poets, Dalpat Narmad (they are often thus bracketed together) form a new era, known as the Age of Reforms and Narmad is unanimously acclaimed as the pioneer of the modern Gujarati literature.

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Navalram Lakshamiram Pandya (1836—1888) was a junior contemporary of Narmad who belonged to Surat. Not only did he belong to the city of Narmad, but he was a friend and associate of the poet who carried on his traditions on more judicious lines. He wrote a biographical sketch of Narmad after his death and even today it remains an authoritative account of Narmad. Navalram began his career as a teacher and remained an educationist throughout his life. Later in 1870, he became Vice-Principal of the Male Training College at Ahmedabad and in 1876, he became principal of the Male Training College in Rajkot. For eighteen years he edited *Gujarat-Shatapatra*, a school periodical, and all of his writings were meant for it. Most of his writings are collected in *Navalgranthavali* (1891), Vols. I and II.

Navalram  
Lakshamiram  
Pandya  
(1836-88).

Though Navalram wrote poetry, drama, stories etc., he is primarily known as a very able critic. He was the first to start writing reviews of the books published at that time in the manner of English critical essays and he also incidentally discussed principles of literary criticism. He was a serious thinker of his age and by his writing he influenced the growing literature of the time. He encouraged the beginners by pointing out their merits, warned the mediocre to keep away from writing and advised the enthusiasts to look before they leapt by pointing out their limitations. He was a well-read man and wrote studied articles on education, literature, social reforms etc. He wrote patriotic and reformist poems which became very popular in those days. His poems are collected in his *Bala-Lagna-Batrasi* and *Balagar-bavali*. His poems have the merits of the poetry of Dalpat and Narmad without their defects.

He also wrote an original drama *Viraman* with a historical theme after the Sanskrit drama-style, which is defective as a form of dramatic art. His *Bhatnum Bhopalun* is an adaptation of Molier's comedy 'The Mock Doctor'. It was so successful on adaptation in Gujarati that nobody could detect that it had a foreign origin. He translated 'Meghdoot' of Kalidas into Gujarati. He also edited *Kumarbainun Mamerun* by Premanand, the greatest mediaeval poet of Gujarat. He discussed problems of Gujarati linguistics and wrote a text book on etymology. He wrote *Englandno Itihas*, a history of the English people for schools, and it is remarkable for its lucid prose style. In his hands Gujarati prose made a distinct progress. He opposed the growing bias for over Sanskritisation in Gujarati writings and his valuable contribution is that the Gujarati language became plastic and effective.

New forms of literature like drama, novel etc., were also essayed by the pioneers of the new literary age. The study of Scott's novels had influenced the new authors. So far as the drama was concerned,

**CHAPTER 4.** Gujarati had no stage and it had hardly any dramatic literature worth the name. Episodes from Krishna's life were crudely staged at religious fairs or in temples. These were very popular and thus *Rasalita* or *Danalita* were played very often by strolling players. There were also in vogue, the *bhavaïs*, crude theatricals in villages of Gujarat and Saurashtra in which the Targata community played a very important role. These *bhavaïs* were performed with gross acting and were reeking with ribaldry. Dalpatram's attempts in this field of literature were not much influenced by the dramas of the West in spite of his rendering into Gujarati of the English translation of *Plutus* by Aristophanes. Navalram's *Bhatnun Bhopalu* and *Viramati* referred to earlier were merely solitary attempts. But admiration for Shakespeare brought a *Shakespeare Katha Sama* in existence. Parsi Drama companies tried to stage in Gujarati some dramas of Shakespeare suitably adopted.

The first work of fiction known as *Sasu-Vahuni Ladai* in Gujarati was written by Mahipatram Ruparam Nilkanth, though it had no literary merits.

Nandshankar  
Tuljashankar  
Mehta  
(1835—1905).

Narmad and Navalram had made Surat famous by their literary writings. It was said in those days Surat had three powerful literary men whose names began with the initial letter 'N' of which two were Narmad and Navalram and the third was Nandshankar Tuljashankar Mehta (1835—1905). He was a Vadnagara Nagara Grihastha. At the instance of Mr. Russel, the then educational inspector, Nandshankar wrote a historical novel called *Karan Ghelo* (1868) based on the episode of betrayal of Gujarat by Madhav, the minister of King Karan of Gujarat because Karan had outraged the chastity of the beautiful wife of Madhav. Though *Karan Ghelo* is the solitary literary contribution to Gujarati literature by Nandshankar it has given the author a permanent place in Gujarati literature because of the literary merits of the work. It was the first artistic work of fiction in Gujarati based upon the model of English historical novels of Scott. It is true that the novel suffers from a lack of sustained interest of the story because of very long descriptions interspersed. Still because of artistic skill in plot construction and living characterisation it won the distinction of being the first literary novel in Gujarati literature. It is the first work of fiction with a tragic end, which also is a unique event, because there was an age old tradition of bringing to a happy end any work of fiction, whether it be poetry, drama, etc. In spite of many shortcomings, *Karan Ghelo* set a norm for novel writing in Gujarati for many years. It had a good literary prose style, rich language and a peculiar sense of humour. Supernatural elements also found a place in the novel. Thus during this period, the foundations of novel and drama were laid. Nandshankar had paved the way for the novel and Ranchhodbhai Udayram was also to open the new vistas in the field of drama. Meanwhile a new influence in the field of religion was visible, though people as a whole were almost untouched by it. Literature, however, was influenced a little because of the educated literary persons' activities in that field.

Bholanath Sarabhai (1822—1886), a Vadnagara Nagar of Ahmedabad joined the *Prarthana Samaj* founded by Mahipatram Rupram in 1871. This *Prarthana Samaj* took its inspiration from the *Brahmo Samaj* in Bengal. Bholanath Sarabhai was rich and cultured, and was a Sub-judge in Ahmedabad. He took to a purer worship of the Formless Absolute. He composed prayer psalms, which had a different note from the *bhakti* poetry. *Bhakti* poetry was laden with sensuality which was in vogue for centuries, while these prayers were absolutely free from sex tinge and they voiced true humility to the omnipotent and omniscient. These prayers published as *Ishvar Prarthana Mala* (1872) and are a landmark in the cultural history of Gujarat, as they paved a new path away from the usual *bhakti* poetry.

Mahipatram Rupram Nilkanth (1829—1891) also a Vadnagara Nagar of Surat also needs to be mentioned. Not only was he a big officer in the Education Department but he was an educationist in his individual right. He was an ardent advocate of social reform also. In those days of orthodoxy, he showed rare courage in crossing the seas, which was forbidden by religious customs and went to England and thus incurred the wrath of his caste-fellows for breaking the time honoured custom. This event caused a great stir in the social life of that time.

With a view to propagate social reform he wrote a social fiction named *Sasu-Vahuni Ladai*. Though it drew the attention of many people, it was not considered a success. After the publication of Nandshankar's *Karan Ghelo*, it went into the background, though historically it was the first work of fiction. After *Karan Ghelo*, Mahipatram wrote two historical fictions called '*Vanaraj*' '*Chavdo*' and '*Sahara Jesang*' which drew the attention of the reading class. Nandshankar's *Karan Ghelo* was such a great success that Mahipatram's fictions receded into background. But his *Bhavai-Sangrah*, a collection of stories of plots of folk-dramas in Gujarat, is an important publication for the study of folk-drama and folk-dance. He also wrote life-sketches of two great social reformers of those times *viz.*, Durgaram Mehtaji and Karsondas Mulji.

One of the leaders of Shakespeare Katha Samaj was Ranchhodbhai Udayram (1838—1923). He was a Baj-Khedaval Brahmin of Mahudha, near Nadiad. He took his education at Ahmedabad and also began his literary activities there. He went to Bombay, took to business and then went as an officer in the Kutch State. But finally he passed his retired life in Bombay in the service of Gujarati literature. As stated earlier '*bhavais*', crude plays by strolling players, were the only popular form of dramas. He was exasperated by the obscenities and crudities of the *bhavai's* and that is why he started a crusade against them. He decided to write plays on the Shakespearean model for the Bombay public. Most of his plays were didactic in nature and they were written with a view to focus the attention of the people on the evil social customs and practices prevalent in his days. His *Lalita Dukhadarshak Natak* attained great popularity at that time. It is a tragedy in which Lalita, a well-behaved and a good natured young girl, is married to a worthless

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Bholanath  
Sarabhai  
(1822-86).Mahipatram  
Rupram  
Nilkanth  
(1829-91)..Ranchhodbhai  
Udayram  
(1838-1923).

**CHAPTER 4.** **Gujarati.** **MODERN PERIOD.** **Ranchhodbhai Udayram (1838—1923).** idiot, Nandan, by the parents because of the glamour of his (Nandan's) social status. The helpless daughter's miseries are so vividly expressed in the drama that it used to make the audience weep. It clearly reflected the prevailing social custom. It literally took Gujarat by storm. The husband's name (Nandan) passed in the language as a synonym for a heartless rake. The general pattern of Ranchhodbhai's plays was didactic stories with long dialogues, interspersed with songs.

He wrote fourteen plays which considerably influenced his age in favour of social reforms. He also wrote *Natyaprakash* which was the fruit of his study of the Sanskrit dramatic theory as well as his direct acquaintance of the Bombay Stage.

Apart from his dramas, Ranchhodbhai will hold a permanent place in Gujarati literature for two of his works : *Ranapingal* and his Gujarati translation of *Rasamala*, an English book by A. K. Forbes. *Ranapingal* is a work on prosody in three volumes wherein the author has treated metres current in Sanskrit, Prakrit, *Vraja bhasha* Persian and Gujarati and specially the metres current among the community of the bards (Charanas and Bhatas) in Gujarat. This voluminous work is the result of his scholarship and hard work done for many years. It is the first work in Gujarati with scientific approach to the subject of prosody. His *Rasamala* published in two volumes, is valuable not only for his lucid translation but also for the important additional supplementary information, known as *puravani* in Gujarati, appended by the translator himself wherein he not only corrected the errors of the original authors but incorporated all the new historical material that was brought to light.

His scholarship and contribution in Gujarati literature were very well-recognised and as a result he had the honour of being elected President of the fourth session of the Gujarati *Sahitya Parishad*, held at Baroda in 1912. He has also written a history of the Cutch State of which he was *diwan* for many years. This work is still unpublished.

Hargovinddas  
Dwarkadas  
Kantawalla  
(1844-1931).

Hargovinddas Dwarkadas Kantawalla (1844—1931), a Khadaya-taya Bania of Umreth in Kaira District, was also a writer of known repute. He has written a narrative poem called *Panipat* (1867). His novel *Andheri Nagarine Gadharvasen* (1881) needs a special mention. This is a realistic picture of misrule in Indian States of those days where ridiculous episodes of a silly king are depicted in an interesting manner. It is a good satire on the rule of petty native states at that time. He used *desya* words, locally current, and thus showed his disapproval against the new tendency of using highly artificial Sanskritised words. But the novel had hardly any artistic merits.

Hargovinddas Kantawalla rendered a useful service to Gujarati literature not so much by his original works as by his editing *Prachin Kavya Mala* series, some collections of medieval poetic works, started under the patronage of the Maharaja of Baroda. This series has created a number of controversies among Gujarati scholars, the most noteworthy being the one about the authenticity of plays

attributed to Premanand. Also many other poems published in *Prachin Kavya Mala* are suspected and not considered to be genuine. Critics are of the opinion that the authorship of many of these works can be attributed to Chhotalal Narbheram who assisted Kantawalla in editing the series.

He was elected President of the sixth session of the *Gujarati Sahitya Parishad* held at Ahmedabad in 1920.

Incidentally a mention deserves to be made of the artistic attempt at writing novel during the period by Jahangir Ardeshir Talyarkhan. His two novels, *Ratnalakshmi* (1881) and *Kulin ane Mundra* (1884), were written in the choice Gujarati of the period throbbing with life. They can be considered as a great advance on *Karan Ghelo* from the view point of the form of the novel. The author knew the art of story telling. But Goverdhanram's *Saraswatichandra* that followed was such a powerful work that it obscured Talyarkhan's novels altogether.

Kavi Hirachand Kanji, Kavi Shivilal Dheneshwar, Ganpatrao Rajaram, Sheth Vallabhadas Popat, Acharya Vallabhji Haridatta and Keshavlal Hariram Bhatt are some of the writers of this early stage of the modern period, who deserve to be mentioned as they had drawn the attention of their age by their writings.

A mention also deserves to be made of Parsi author writing in Gujarati. The early Parsi authors wrote on the Persian model. Hindus and Parsis together started a Gujarati Literary Association known as the *Dnyan Prasarak Mandli*. There were some good Parsi writers. Furdoonji Marzbanji (1787—1874), the father of Gujarati journalism was a voluminous writer in prose and verse. So also was Mansukh, whose real name was Manchorji Kavasji Shapurji. Beramji Malbari was also a popular Gujarati poet. Except for a few Parsi writers, Parsis evolved a variety of the language known as Parsi-Gujarati wherein they used words according to their pronunciation, as also words in English and Persian with which they as a class were very familiar.

Narmad died in 1886.\* In 1887 two books of outstanding literary merit and of great historical importance appeared, and their publication ushered in the really 'modern' period in Gujarati literature. The authors of these two books were two of the finest products of the Bombay University which was established in 1857, and which was, by 1880, sending out its alumni into the cultural and literary life of the region which it served. Their names were Govardhanram Madhavram Tripathi and Narsimharav Bholanath Divetia. The two respective books from their pen which appeared in 1887 were the first volume of the renowned and epoch making novel '*Saraswatichandra*' and a tiny volume of poems called *Kusummala*. These two books differed widely in character, but in their own separate ways both established a landmark which separated the literature of the past, from the one which was to follow.

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Hargovinddas  
Dwarkanadas  
Kantawalla  
(1844—1931).

Jahangir  
Ardeshir  
Talyarkhan.

##### Parsi Authors.

\* This portion is contributed by Shri Gulabdas Broker, Bombay.

**CHAPTER 4.** As stated above, the authors of both these books were two of the finest products of the University of Bombay. The education imparted by that University had made its students aware not only of the beauties of the culture and literature of the West, but also of the great inheritance of the culture of their own land through an intensive course of studies in Sanskrit. Studies of these two cultures and the two great languages—English and Sanskrit—had helped in balancing the outlook of the students towards the problems that faced them in the realm of literary and social life. All these new influences are eminently reflected in the works of these two writers as well as in those of others who belonged to the same age. As a matter of fact, that whole age is called "*Pandit Yuga*" on account of the vast knowledge and scholarship which writers of that age possessed.

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The age of Narmad, so far as social reforms movement was concerned, was an age of impetuosity. Even when Narmad retracted from his earlier fiery path, it was the result of impetuous action. The new age, the "*Pandit Yuga*", brought with it a period of checks and balances. It was an age of synthesis, one can say. It brought in a synthesis of Cultures—Western and Eastern—and the writers of that age were concerned with bringing about a happy blending of the best in both these cultures to enrich the lives of the people of this land.

The most outstanding name among the writers who tried to do this is that of Govardhanram Madhavram Tripathi (1855—1907). Born in a Nagar Brahmin family of Nadiad, he shifted to Bombay for further studies and secured his degrees in Arts and Law from the University of Bombay. In the early part of his career he took up service in a native state in Saurashtra, where he gained a deep insight into the life of those parts, as well as a knowledge of problems that faced the people and princes of the native states in their relations with each other as well as with the British rulers who exercised suzerainty over them. This knowledge became very useful to him when later he composed his *magnum opus* *Saraswatichandra*. That book, in its four big volumes depicts life in all its aspects. More than that, it gives a view of life as a whole dear to its author who was a philosopher of no mean stature. The hero of the novel "*Saraswatichandra*" is thus, a philosopher who is moving about the world, thinking out his own thoughts, and envisaging a world moulded by philosophers. He is, therefore, rightly called a "Philosophical vagabond".

He may have been that, but his author was no vagabond. He was an idealist who possessed the courage of his convictions.

As we have seen, that author, Govardhanram Madhavram Tripathi had passed his B. A. and LL.B. Examinations from the University of Bombay. After doing that he started legal practice on the Appellate side of the High Court of Bombay. Within a few years that practice began to thrive, and by the time he was forty, he

became one of the leading practitioners at the Bombay bar. The judgeship of the High Court of Bombay was within his grasp. A brilliant future awaited him in the legal line.

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But he had other longings. Since early youth he had chalked out a map which his life should follow. According to that, he wanted to retire at forty and devote himself exclusively to the service of literature and culture. The lure of a luminous legal career could not succeed against that resolve of his early days, and though he could not retire from his practice exactly at the age of forty, he could do so at around forty three, and thereafter devoted his whole life to letters. He went back to Nadiad, the place of his birth, and completed the fourth volume of '*Saraswatichandra*' and wrote many essays. In 1905 he was elected president of the first session of the Gujarati Sahitya Parishad which was established around that time.

To evaluate the work of Govardhanram, it is necessary to have a look at '*Saraswatichandra*' because no novel in Gujarati literature has, till now, equalled it in brilliance, range, depth and insight. It is remarkable that within thirty seven years of its birth, Gujarati prose could produce such a masterpiece.

The Gujarati novel had before it the model of the English novel. '*Karan Ghelo*' as we have seen, modelled itself on the romances of Sir Walter Scott. Govardhanram too had before his mind the big Victorian novels which were then respected very much. But even in those early days the independent genius of Govardhanram asserted itself. He invented a hero who was a philosopher, and tried to view life steadily and as a whole. To do that he had to use a huge canvas as huge as life itself. On that canvas he depicted pictures of social, family, political and philosophical aspects of life, and gave a version of a full and fruitful life as he envisaged it. Thus he created a world of his own, and in doing that he emulated the work of the masters of the literary craft. Only his craft lacked the finesse that other masters employ, but looking to the time and the age in which he was writing and also to the comparative newness of the form he was attempting this lapse can be excused. In spite of all its faults its artistic inadequacies, its pompous style, its fourth part which deals mainly with philosophy and only in a very minor way with the story—'*Saraswatichandra*' still remains a great masterpiece. Its importance can be gauged from the tribute that Anandshankar Dhruva—a great scholar and a great critic paid it by calling it the nineteenth *purana*—a *purana* for modern times. And indeed like the *puranas* of yore '*Saraswatichandra*' has produced a galaxy of characters who can never be forgotten. The Kumuds and Kusums found everywhere in Gujarat today are a tribute to two of his immortal female characters, the sisters Kumud and Kusum.

Besides producing this magnificent novel, Govardhanram has employed his talent in producing other important works also. His work as a critic can be seen in two important books of criticism that he wrote. One is *The Classical Poets of Gujarat* which he wrote in English, and other is *Dayaramno Akshardeha* (Dayaram through his writing) written in Gujarati. His *Sakshara-Jeevan* (Life of a learned



**CHAPTER 4.** Writer) bears all the marks of his philosophical outlook and insight. It gives a picture of an ideal life for a literary man. It stands to the credit of the author that in his own life he tried to practice what he preached through this very important though rather difficult book of his. Besides these critical and thought provoking writings of his, Govardhanram wrote a biography of his daughter Lilavati who died in her early youth. The name of the book is *Lilavati Jeevan Kala*. It is full of the love of the author for his daughter whom he had tried to mould into an ideal woman ; but it lacks the lustre of art. Thus though it is known even to this day, no serious mention of it is made by critics or scholars when the form of biographical literature in Gujarati is discussed by them.

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Govardhanram has brought out a volume of poetry also. It is called *Snehamudra*. It is a typical long poem which contains descriptions of the spirits of Man, Woman, Lion, etc. This poem bears witness to the creative energy of the writer, but it is seldom read though often praised. Its rugged style, obscure meanings, too much of philosophizing and use of less familiar Sanskrit words have contributed to its comparative neglect as a book worth reading.

But the greatest contribution of Govardhanram, apart from the novel *Saraswatichandra*, lay in the field of his voluminous writings in the diaries which he kept, and which he called his *scrap-books*. Three volumes of these *scrap-books* are published in recent years, and they provide the reader with an insight into the inner workings of the mind and soul of this great man. It is a record of his thoughts and desires, of his struggles and temptations, of his philosophical insight and deep patriotism. Any student of Gujarati language and literature must needs read these *scrap-books* which are written in English. Like most of his other writings, these volumes also bear the marks of his pompous style of writing and his lack of craft, but its sincerity is so transparent and his idealism so catching, that, in spite of all short-comings, these *scarp-books* remain a landmark in Gujarati literature.

Now, we can turn to the author of *Kusummala* the other book—a collection of poems—published, in 1887 which helped in ushering in the truly “modern” modern period in Gujarati literature. He is Narasimharao Bholanath Divetia (1859—1937).

Narasimharao studied at the University of Bombay and was one of its finest products. He served for a long time with the then Government of Bombay, and when he retired from service he was an Assistant Collector. He came from a very distinguished and cultured family. Apart from his father Bholanath Sarabhai who established the *Prarthana Samaj* in Gujarat, his two brothers Bhimrao and Krishnarao were also distinguished writers. Bhimrao's *Pruthuraj Rasa* is in the style of an epic poem written in a manner which pleases even today, and provides a genuine literary interest to the discriminating reader. Krishnarao held great promise as an essayist before he died. But the most outstanding contribution came from Narasimharao himself who lived a very long and fruitful creative life. His work in the Elphinstone College, Bombay, where he

served as Honorary Professor of Gujarati after his retirement from service is also remarkable in that a whole band of distinguished writers of the future was trained under his able and loving care and guidance.

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At the age of twenty-eight he published his first collection of verses and called it, appropriately, *Kusummala* (A Garland of Flowers).

The publication of that book was an epoch making event in Gujarati literature because as the author has stated in its preface, the poems contained therein were written with a view to give a practical demonstration of what the poetic pursuit in the West was like. Before him, Narmad and Dalpat had written poems in a new vein, a vein which clearly distinguished their work from that of the medieval period which had died with their advent, but their work was slipshod and without a proper finish. They were fumbling with a form which they could not properly handle, because they had a very inadequate notion of what that new form demanded. Their views regarding the nature of poetry were amateurish and their diction, at times, puerile. The resultant products were attempts rather than poems.

But it was not so with Narasimharao's poems collected in this tiny volume. He had studied lyrical poetry under able teachers, and he had grasped the purpose and significance of the new form that he was later to attempt. Poems contained in Palgrave's *Golden Treasury* had so charmed this young enthusiast that he was tempted to write in that vein, and the result was very happy indeed. The touch of the amateur is hardly noticeable in the poems of that collection and almost all of them fulfil most of the requirements of the type of poetry that he composes. For the first time in its history, Gujarati literature can boast of a collection which represented the new vein to such a large extent, both as regards the matter and the method of poetry.

For, Narasimharao had an edge over his predecessors in regard to both. Both Narmad and Dalpat wrote poems about almost any subject on earth. Most of their creations were weak, and many of them dealt with subjects which could hardly form the subject-matter of poetry. The new poet ascribed this weakness in their work perhaps to their uncritical acceptance of any subject as one fit for poetry. Poetry was a noble nurse and it could not lend itself to any subject whatsoever. It should deal only with the noble, the great, the sublime. Thus the subjects treated by Narasimharao in his poems were grand, sublime and subtle. Automatically, they and the Sanskrit metres that he used, lent a dignity to his poetry which the work of the older and cruder poets above mentioned lacked. The superiority of this poet in the matter of the manner and method of poetry is already explained.

Apart from the smaller lyrical poems that he wrote, Narasimharao excelled in another branch also. That was the branch of *Khanda Kavya*, which form he borrowed from the work of a junior contemporary, Manishankar Ratnaji Bhatt, who was a master of that branch

**CHAPTER 4.** of poetry and whose poems published under the pseudonym, Kant, are some of the loveliest pieces in the Gujarati language. These poems—the *Khanda Kavyas* narrated a story. The metres in the poem changed with the changes in sentiments and the whole edifice thus became a lovely work of art. Narasimharao's *Uttara Abhimanu* and *Santanu-Matsyagandha* are good examples of the successful *Khanda Kavya*.

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The sorrows of the widow in society are also depicted in some of Narasimharao's poems, and one particular poem *Chitravilopan* has become justly famous. He was a reformer at heart and the sorrows of women touched his very depths. His life was also, incidentally full of sorrows and so he has said in one of his beautiful lines that the narp of his heart was more attuned to sorrowful things.

The sorrows that beset his life were many. A very promising son of his, Nalinkant, died in the very spring of youth. That shocked the poet so much that he could find a little refuge in philosophic thinking which raised questions about the very nature of our Being. Those questions and their solutions as he found them are beautifully rendered in one of the best elegies of the Gujarati language called *Smaran Samhita*.

The other volumes of his verse are *Hridaya Veena* and *Nupoor Zankar*.

Poetry was not the only field in which Narsimharao excelled. He was a very fine critic also. He was well-versed in Sanskrit poetics, and he had a good grasp over the theories of Western literary criticism. His critical writings sometimes raise fundamental questions pertaining to the soul of poetry. The body of poetry also remained a thing of his perpetual quest. He laid particular stress on the purity of language and on the unerring use of metre in poetry. He did a lot of book reviewing also, and the greatest of the great could not escape the vehemence of his wrath, if some fault was found with them. His critical writings are collected in four volumes called *Manomukur*.

Besides poetry and criticism, the thing that absorbed him most was the subject of philology. Before him, Vrajlal Kalidas Shastri (1825—1923) had published a history of Gujarati language in 1866, and a book dealing with philology called *Utsargamala*. This had, as it were, created a background for Narasimharao's philological researches. The fruits of those researches were gathered in the Wilson Philological Lectures that Narasimharao delivered in 1921 under the auspices of the University of Bombay. These lectures were of such a superior nature that they completely overshadowed the work of Vrajlal Shastri as well as of Narmadashankar and Navalram of an earlier era. The two volumes of *Gujarati Language and Literature* bear ample evidence of the depth of his knowledge in this field.

Narasimharao lived a very long life. He had enough time therein to think out his own thoughts and to give expression to them. His *Vivartalila* is full of these thoughts rendered in a rambling style and

dealing with philosophical and literary material in a personal manner. Besides philosophy, he thought about problems connected with arts other than poetry. One result of these thoughts was his book about acting called *Abhinaya Kala*. It is not a great book but it shows the range of its author's interests.

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They were many, and many also were his contacts with men of his generation. He has given pen-portraits of some of them in his book *Smaranmukur*. It is a delightful book and it gives us an insight not only into the characters of the personages depicted, but also in the social conditions of those times.

All these pursuits did not, perhaps, eat away the whole of his energy, because besides doing all these voluminous writings, he used to keep a day-to-day account of his doings, thoughts, impressions and events in the form of diaries. Those diaries provide very delightful and enlightening reading. A volume of these diaries edited by Ramprasad Bakshi and Dhansukhlal Mehta published many years after his death provides excellent reading.

His services rendered during a lifetime of devoted work were adequately rewarded by a grateful people who elected him to preside over the fifth session of the Gujarati Sahitya Parishad held at Surat in 1915.

With his death in 1937 an era, *Pandit Yuga*, also ended.

Looking in retrospect one may say that the contribution of this great Savant was unique. This, in spite of the fact, that a second look at his poetry shows lack of real poetic fervour in them, at his philology shows that it was the work of an amateur who was trying to find his way, at his criticism that he lacked in deep artistic insight, and limited the range of subject fit for poetry by insisting on their being grand and sublime only. These are limitations indeed, but looking at the time in which he worked and the pioneering work that he did in many fields, one cannot but admit that if the age in which he lived deserved to be called *Pandit Yuga*, it was on account of the great untiring work of Savants like Narasimharao Bholanath Divetia and others.

Let us now have a look at the others. Manilal Nabhubhai Dvivedi (1858—1898) comes early in the list. In his short life of only forty years, he accomplished work which it would take a much longer time for others to do. He was also born in Nadiad the place where Govardhanram as well as many other great literary figures of that age were born, and which was rightly called *Sakshara Bhoomi* (The Land of the Learned) in those days.

The main contribution of Manilal Nabhubhai is in the fields of thought, philosophy, Sanskrit studies, translation from Sanskrit and social reforms. Though, not a very bright student at first, he developed into one of the best scholars of Sanskrit, and though he was a mere Bachelor of Arts, he was appointed a professor of Sanskrit at Bhavnagar in Saurashtra. His attitude to philosophical thought and his contribution in that field were so great, that they had invited

**CHAPTER 4.** attention towards him from all parts of the world. As a matter of fact he was invited to take part in a conference of all religions at Chicago in the U. S. A. but somehow or the other he could not attend it. His book *Siddhantasar* represents his thinking about the Hindu religion, and also his attempt at reinterpreting it and thus trying to solve the problem of the modern age in its light. It is a very great attempt and the book is still considered a masterpiece of its kind. It shows his learning towards theosophy also.

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But in spite of that leaning of his, Manilal was a *Vedantist* pure and simple. His admirers and followers called him *Abheda Marg Pravasi*. That strain in him is reflected in his poems also, though it is a known secret now that most of the poems that he wrote about *Abheda* were born out of his joys or frustration in his emotional affairs. Though sparse in numbers—he has only two small collections of poems *Premjeevan* and *Atmanimajjan*—some pieces of his verse are excellent.

Of more abiding value were the essays and articles that he wrote. Though belonging to the older school of thought about social reforms he was neither bigotted nor orthodox. He wanted society to progress in a manner consistent with the outlook and the genius of the land and its people. He advocated reforms with this particular view-point in the background, and took cudgels against those who, according to him were mere imitators of the West. All these points of view, as well as others equally powerful are found in the volume he called *Sudarshana Gadyavali*. Those essays display a style of prose unique for that time, and so he is rightly considered as one of the masters of Gujarati prose.

*Sudarshana* is a name that he seems to like. One of the famous monthlies that he edited, he called *Sudarshana*. Another monthly magazine of his—*Priyamvada*—was equally well-known.

Editor, essayist, poet, prose-writer Manilal was a dramatist also. His play *Kanta* was one of the few pieces of drama written in those early days which is prescribed for studies at the Universities in Gujarat even to-day. It is a tragedy, and it attempts to wave its story through a combination of the techniques of the Indian and English dramas. It has some beautiful scenes and sequences, though as a whole, it suffers from inconsistencies and improbabilities both as regards characters and situations. Even so, it is one of the few plays written by a literary man in Gujarati which had the good fortune of being put on the stage.

Besides this original play, Manilal translated two very well-known plays from Sanskrit. They are *Malati Madhava* and *Uttarram-charita*. The translations are excellent, because as we have seen, he knew his Sanskrit very well, and he was poet as well. That knowledge of Sanskrit secured for him the patronage of the Gaikwad of Baroda of those days, when he needed some sort of a patronage most. Because of certain diseases, that he had acquired due to a profligate life, he was forced to give up his professorship at Bhavnagar. He had a miserable family life at home and he did not know

where to turn. At that time the Gaikwad came to his rescue and secured his services for getting some philosophical works from Sanskrit translated into Gujarati. That job he did very well.

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As a translator too Manilal will be remembered for a long time, because besides doing these translations from Sanskrit, he has adapted a novel from English. The name of the novel in Gujarati is *Gulabsinha*. It is an adaptation and a very successful one of Bulwar Lytton's book *Zenoni* by name. Manilal selected this particular novel for adaptation because it dealt with the theme of philosophical mysticism, a theme dear to his heart. Though, difficult at times, this novel evolved an effective style of prose.

It is a curious paradox, the life of this man. The big volume of work that he has done in such a small span of time speaks volume for his energy, enthusiasm, scholarship and creative ability. But along with this life of the spirit, he seems to have led a very abnormal and perhaps disgusting physical life also. Being an honest man, he kept a diary which fully depicted that side of his life. That diary has not been published so far, because people who possess it have not felt it wise to do so. It could not be done earlier because it would involve so many persons who were alive. But now that so much time has elapsed since those days, it would not be very much a miss if that frank book of his sees the light of the day.

Manilal's friend Balashankar Ullasram Kantharia (1858-1898) also belonged to the *Pandit Yuga* and though he too lived a life as short as Manilal's his contribution to Gujarati literature, though small in volume, is of a lasting value. Particularly valuable is his contribution of the *gazel* form of poetry. He introduced that form through his small volume of fifteen poems called *Hari-Prema-Panchadashi*. The main theme of those fifteen poems is love but it is love expressed in a Persian manner. That manner is evident not only in its *gazel* form of versification, but also in its concepts and their flavour. Those poems are suffused with the ardour of love of the sufitype longing to take to its bosom God who is Beauty. This particular mood of poetry cannot be obtained if the poet had no abandon in him—no *masti* in him, as the poet termed it. So it was Balashankar who introduced *masti* in Gujarati poetry, and his friend Manilal helped him in the job. These two poets thus are the pioneers of the *masti* cult in Gujarati poetry.

Another pioneering work of Balashankar was done through the publication of his poem *Klanta Kavi*. (The tired poet). It is a poem in a hundred stanzas written in the Sanskrit *Shikharini* metre. This small volume was published in 1885, two years before the publication of *Saraswatichandra* and *Kusummala*. The metre in this poem is so powerfully employed and the diction and style are so enchanting that some people are tempted to call that poem, the pioneering work of the really 'modern' modern period. We may not agree with that point of view, but we too must agree that that was the work which helped usher in the more sustained works of the modern period. So far as intensity of passion and a nonchalance towards the world are concerned, this poem remains still unparalleled.

**CHAPTER 4.** Umashankar Joshi has written a big desertation on Balashankar called *Klanta Kavi*. Balashankar also translated *Mrichhakatika* into Gujarati.  
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Balashankar led an undisciplined life and all of his work is not published yet, as it should have been. But the stamp of his personality is evident in his mystical poems which sing of Divine Love. Apart from that his influence is evident in the *gazal* literature created later by *Kalapi Sagar*, and *Masta Kavi Tribhuvan Premshankar*.

While a mention is made of these stalwarts we may also mention the work of Hari Harshad Dhruva (1856—1896) who wrote love poem and poems of patriotism in a fresh and original manner. In some of his poems he has tried to catch the beauty of Nature. Influence of English poets and of Narmad can be felt in work of this type though the manner of expression is his own. A volume of his poems *Kunjavihar* was published in those days.

Much more eminent than Hari Harshad Dhruva (1859—1938) however, was his longer lived brother Keshav Harshad Dhruva who made a lasting contribution to the *Pandit Yuga* in another direction. That is, in the direction of translations from Sanskrit. Before him Narmad had given a summary translation of *Shakuntala* of Kalidasa, but like his other work it was shoddy and immature, and he had tried to adapt it for the Gujarati stage. Also he had not the equipment of the people of the *Pandit Yuga*. K. H. Dhruva was a highly educated alumnus from the University of Bombay and he was a great scholar of the Sanskrit language. He worked for a long time in the Education Department of the Government of Bombay and after he retired from that service, he worked for some years as Professor of Gujarati at the Gujarat College, Ahmadabad. He translated nine works from Sanskrit into Gujarati including works of Bhasa, Kalidasa, Harsha and Vishakhadatta as also of Jayadeva and Amaran. Through translations, his object was to carry to the reader the *rasa* of the original work. Because of that his translation did not remain merely literal but got an importance of its own.

But K. H. Dhruva was not a scholar of Sanskrit only. He was an erudite student of old Gujarati, Prakrit and Apabhramsha languages and he was a philologist and a keen student of the history of Ancient India. All these things went to make his work on historical research on the metres in Indian Poetry really great. That book of his *Padyarachanani Aitihāsik Alochana* remains a classic even now. His masterly introductions to his translations of Sanskrit classics are a proof of his great scholarship which spread its tentacles in many directions. His critical edition of Bhalan's *Kadambari* a verse rendering in Old Gujarati of Bana's *Kadambari* has won great critical acclaim for its usefulness in studying works of Old Gujarati. The one limitation he suffered from in all this scholarly work was his practice of putting in too many amendations and speculations about the works which he edited. But in spite of that, his work remains as a really important contribution to Gujarati literature.

Another significant contribution to translations from Sanskrit came from a contemporary of Govardhanram and the other *Pandit* of their age, Chhaganlal Harilal Pandya of Nadiad. He translated Bana's *Kadambari* in Gujarati a very difficult task indeed. But he did it very successfully, and to this day it has reserved for its another a venerable place in the language.

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While talking about translations we may mention other work performed during this period. Besides Narmad, Manilal, K. H. Dhruva, and Chhaganlal Pandya, Jhaverilal Umiyshankar Yajnik and Prof. B. K. Thakore did the translation of *Shakuntal* from Kalidasa. Ranchhodbhai Udayram Kilabhai Ghanshyam and K. H. Dhruva translated *Vikramorvashiya*. *Meghduta* was translated by Navalram Pandya, Nanalal Kavi and Kilabhai Ghanshyam. *Malavikagnimitra*, *Parvatipranaya*, *Bhagwadgita*, *Malati Madhava* and *Uttarram-charita* were also ably translated during this period.

The translation from Sanskrit has not ended with the ending of the *Pandit Yuga*. It goes on even to this day.

And translating was not done only from Sanskrit. English classics have also found their translators during this period of time. Novels by Sir Walter Scott, Col. Medows Taylor, Mrs. Henry Wood, Prof. Bain and others were translated into Gujarati by enthusiasts of those days. This activity of theirs, combined with the activity of those who translated from Sanskrit helped to improve the power of expression of Gujarati prose.

But Hindus were not the only people who contributed to literature in those days. Two very eminent names, those of Jehangir Ardeshir Talyarkhan (1846—1928) and Behramji Malabari (1863—1912) come to mind while one thinks about this period of time in Gujarati literature.

Talyarkhan wrote two novels famous in those days *Mudra and Kulina* and *Ratnalakshmi*. As their names suggest they dealt with life of the Hindus. They were written in the language that the Hindus use, because the author was in close contact with Hindu families and wrote prose as other Gujarati Hindus would write it. Malabari wrote poems. *Anubhavika* and *Sansarika* are his two collections. As their names also suggest, Malabari used the Hindu type of Gujarati language very successfully.

The 'Hindu type' is stressed here because the Parsis have developed a Gujarati style of their own, which is quite different from the normal Gujarati style of writing. But even so, their contribution is remarkable. They are the pioneers in the field of journalism and of performances of plays. The first Gujarati newspaper was started by a Parsi. The first Gujarati printing press was established by a member of that community and the first dramatical performance was given by the same class of people. The first English-Gujarati dictionary was also compiled by Parsis.

Coming from a Persian origin, the Parsis generally did not study Sanskrit, but they mastered the English language very well. Therefore, most of the translations and adaptations they did had their



**CHAPTER 4.** origin in the English language and literature. Quite some work is done in this direction by them, but since they wrote in a style and a dialect peculiarly their own Parsi-Gujarati their work is generally not read and appreciated by the general bulk of Gujarati readers. Even so, besides the two gentlemen abovementioned one poet from the Parsi community has carved out a niche for himself in the world of Gujarati letters. The literature he created is Gujarati literature, written by a Parsi not Parsi literature written in Gujarati. He has made his own distinct contribution to the literature of the *Pandit Yuga*. Though chronologically he comes at a later period than the others it would be in the fitness of things to mention his work here, as the work of the Parsis is taken note of at this stage.

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His name is Ardeshir Faramji Khabardar (1881—1953). He was born in Daman, and spent many years in Madras where he was doing business. Most of his life he suffered from ill-health, and he did not receive university education at all. In spite of all these handicaps, he attained a major place in Gujarati literature as a poet when really great poets were in the field. His *Darshanik* and *Kalika*, his *Bhajans* and his *Garbis*, his patriotic songs and his songs about Gujarat drew attention to him and he worked at poetry and literature till the last days of his life. He wrote verse in English also. He raised many controversies and took cudgels against great scholars of those days. Being a Parsi, he had a natural sense of humour and he utilized it in a devastating manner in his *Pratikavyas*—his parodies. He parodied even the biggest and the best, and evoked much praise and laughter.

His most major and mature work is *Darshanika*, a philosophical poem written on the death of his favourite daughter Tehmina. According to Anandshankar Dhruva, a great critic and scholar—this is a very serious work deserving study. In this poem he had tried to give a whole view of life by assimilating differing view points of religion, philosophy and science, etc. In this poem his deep faith in God is convincingly expressed.

The one defect he suffered from was his habit of expressing things already expressed by others. People then accused him of plagiarism, but he replied by saying that it was the privilege of a poet to gather material from wherever he could get it and to use it as his own. He called this the right of *Badshahi Loot*—The Princely Dacoity. But all this could not save much of his imitative work which lacked the freshness of originality.

The one characteristic of some of the poets of the *Pandit Yuga* was their experimentation with metres. Khabardar also was no exception. He tried to find out a metre for an epic poem, and that experiment is worth a study. Prosody and the art of making a poem exercised his mind and the one prose work of his that deserves attention is dealing with this subject. It is called *Gujarati Kavitanī Rachana Kala*. This is the compilation in book form of five lectures he delivered under the auspices of the University of Bombay. It deals with problems of prosody. Another work he produced in his

later life was *New Light on the Gathas of Holy Zarathushtra*. Therein he has given the original holy *Gathas*, their *Vedic* renderings, and their translations in English and Gujarati.

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His other well-known works are *Bharat-no-tankar*, *Sandeshika*, *Bhajnika*, etc.

His parodies *Avarohan* and *Prabhatno Tapasvi* wherein he had made fun of two of the best poets of the Gujarati language, B. K. Thakor and Nanalal Kavi, are two of the best things of their kind.

He was elected the President of Gujarati Sahitya Parishad at its 14th session at Andheri, Bombay. Though by no means can he be placed among the very best, he certainly has, as stated earlier carved out a niche for himself in the literature of Gujarat.

But the man, who through a single volume of poetry could carve out not a niche but a whole corner for himself was Manishankar Ratnaji Bhatt (1867—1927), better known through his *nom-de-plume* Kant. He hailed from a place called Chavand, near Lathi in Saurashtra. He specialized in philosophy and literature and served as an educationist after his graduation from the University of Bombay. His main contribution is in the realm of poetry.

His poetry has an exquisite and unique charm. It achieves a remarkable synthesis of the literary traditions of the English and the Sanskrit languages. His expression is perfect and his mastery over the Sanskrit metres is unexcelled even to this day. In his *Khandakavyas*, in which genre he is not excelled by anybody, his use of different metres for expressing varying sentiments and moods as they develop in the texture of the poem showed a new direction to experimenters in that form. The music of his words, the right detail necessary which his eyes invariably caught, the correct length necessary for the poem in his hand, the brevity and the soft vigour of his expression, all go to make him one of the best poets of Gujarati language known in the modern period. He was equally at home in descriptions of nature as well as in delineations of human emotions, and he was as subtle as he was deep.

His *Khandakavyas*, as stated above, are a great contribution to Gujarati literature. If we look at them in a little more detail we find that his tragic view of life has suffused them with a tenderness, a grandeur and a subtlety which make them very remarkable as pieces of poetry. This tragic view of things was a part of the internal make-up of the poet. His mind always revolted against the seeming heartlessness at the heart of things. This revolt, at one time, led him to renounce the Hindu religion and embrace Christianity whose God was all compassion. One can imagine the magnitude of the resolve in doing this when we realise that this man belonged to the Prashnora Nagar community, one, the highest among the Hindu castes and that too in an age so dominated by orthodoxy. The pressures he suffered were so great, and the anguish at the separation from his loved ones so unbearable, that he again came back to the Hindu fold.

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But talking about that, would be side-tracking the issue. Reverting to his *Khandakavyas* we find that three of them are masterpieces. They are *Vasant-Vijay*, *Atijnan* and *Chakravak—Mithun*. All three deal with the tragedy of love and the heartlessness of the sustaining force of life. Love alone can sustain life, and it is almost absent from the scheme of things. Hence the tragedy. As an artist who knew his job, he developed his theme by slowly accumulating select detail, then slowly raising the tempo of feelings, and after bringing it to a climax, to give an illusory sense of relief to the reader by raising in him some hope of a way out of the dilemma presented before him. When the reader would still be basking in that hope, the poet would end the poem with a sudden catastrophe, and leave him stunned by the tragic end, which in any count would be unavoidable.

In his struggles against this sense of frustrated tragedy he turned to Swedenburg's writings and to theosophy also. But his spirit knew no peace.

That must be the reason for the smallness of his output. He has left us only with a single collection of his poem called *Purvalap*. In music *Purvalap* is followed by the main theme, but this poet's *Purvalap* remained only that, as the poet met his death in a train at Lahore while he was returning from a trip to Kashmir. The day of his death, unfortunately, was the one on which this collection of his poems was published.

Besides these superb *Khandakavyas*, Kant has given some beautiful sonnets also. Though there is a little controversy about it, some people maintain that he was the first poet to introduce the sonnet to Gujarati literature.

Kant wrote beautiful prose also. He was a profound scholar and his *Shikshanno Itihas* remains a remarkable achievement of the age. Two plays that he wrote *Roman Svaraj* and *Guru Govindsimha* are quite well-known.

Besides doing original creative work he has done some translations too. He has translated Aristotle and Plato in *Nitishashtra* and *Phaedrus*, respectively. He has based his *Swarg ane Narak* and *Lagnasneha* on Swedenburg's writings, and his *Ek Devino Atma-vrittanta* is a translation of a portion of *Wilhelm Meister* of Goethe. His translation of Tagore's *Gitanjali* does not come up to the mark. His *Samvadmalā* and his review of Manilal Nabhubhai's *Siddhantasar* show his erudition and mastery over language.

Kant had, since his college days, a great friend in Ramanbhai Mahipatram Nilkanth (1862—1928), another stalwart of Gujarati literature. Both of these friends composed poems during their college days and passed them on to each other. When he left College, Ramanbhai joined Government service in the first instance and later on he joined the legal profession. Like his father Mahipatram, Ramanbhai, too, became a social reformer, an ardent *Prarthana Samajist*, and a well-known writer. As a writer he achieved greater fame than his father. His services in many spheres of the

life of Gujarat were so great that the then British Government conferred knighthood on him. And greater than the knighthood, the people of Gujarat gave him their great love.

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He deserved that love in ample measure. Side by side with his activities as a government servant, he was doing much literary work. That work persisted to the end of his days, though later in life his public activities left him little time for literary pursuits. His services to the city of Ahmedabad were so valuable that he was asked to serve as the President of the Ahmedabad Municipality for a number of years. His services in the field of letters were equally great. On that account he was asked to preside over the eighth session of the Gujarati Sahitya Parishad held at Bombay in 1926.

The best fruits of his literary activities were two creations of his *Bhadrambhadrā*, a humorous book and *Raino Parvat*, a serious drama. Hardly any educated Gujarati exists today who does not know these two books. *Bhadrambhadrā* has during the years become an immortal classic. In it the author has tried to break the back of orthodoxy through the weapon of ridicule. In it he has used satire in a militant mood of social reform. Though satire is known to Gujarati literature, this is the first use of it on such a vast scale, and also, it has perhaps, produced the best result so far. *Bhadrambhadrā* is a book depicting a pompous, ludicrous and ridiculous character symbolizing the orthodox Hindu of a fanatic type. His boundless enthusiasm for spreading the Eternal glory of *Arya-dharma* throughout *Bharatavarsha* is so great, that its depiction in a ridiculous vein generates peels of laughter, because he is completely blind to the realities of the world around him. His great admirer Ambalal is the protagonist through whose mouth the story of *Bhadrambhadrā* is told. He thus becomes Sancho Panza to this Don Quixote. Over and above ridiculing the ways of the orthodox in no uncertain terms, the author has also made great fun of the zeal for over Sanskritization of the language by putting in the mouth of *Bhadrambhadrā* some unforgettable passages of unimaginative Sanskritized jargon. Thus *Bhadrambhadrā* has become an unforgettable character, and he has become, in the Gujarati society, a common name for anybody who represents his characteristics. Through Don Quixote Cervantes is supposed to have dealt a mortal blow to the forces of medieval chivalry. Through *Bhadrambhadrā* Ramanbhai did the same kind of job for the forces of orthodoxy in Gujarat.

*Raino Parvat* is a serious drama, but through that also the social reformer and the *Prarthana Samajist* in Ramanbhai often peep out. That goes to mar the artistic beauty of the play to some extent, but even so, the artistic element in the play is so great, that it still remains one of the best achievements in the field of drama in the Gujarati language.

The theme of the play is taken from *bhavai* or folk drama of Gujarat. The original folk-story contains pregnant dramatic situations. Ramanbhai has skilfully exploited them all to produce the best dramatic result. He has shed out the archaic element

**CHAPTER 4.** from that story and given it a modern twist to suit his pet theories of social reform. The construction of the play is well worked out, and the dialogues, both in prose and verse, are effectively rendered. **Gujarati.** Through these the characters in the play strikingly emerge. They remain unforgettable. His *Rai* and *Jalaka* are as unforgettable as *Saraswatichandra* and *Kumud* and *Kusum*. The sad plight of woman in society is very poignantly depicted in the play, and the firm character of a really good God fearing man is drawn with a firmness and fineness which command admiration. **MODERN PERIOD.**

Besides these two important works Ramanbhai has brought out four volumes of critical writings called *Kavita ane Sahitya*. He had high notions about the functions of literature and he was a good student of the writings of the critics of the West. The most dominant literary forms of the West in his days was subjective poetry, and Ramanbhai maintains that of all types of poetry, the subjective is the best. He considers Narasimharao, unjustifiably, we can say, now, to be the best poet because he had produced subjective poetry of the Western type. But, in spite of all that these four volumes of his contain much good sense and solid criticism. His lengthy reviews of *Kusummala* and *Saraswatichandra* had helped to establish sound values in literary judgments.

Primarily a humorist, Ramanbhai wrote numerous humorous articles during his lifetime. Most of them are collected in *Hasya-mandir* which contained his articles as well as those of his wife Vidyagauri Nilkanth. He has also written an elaborate essay on humour called *Hasya*. In that essay he has ably discussed the views of Sanskrit as well as Western critics about humour.

People of the *Pandit Yuga* tried their hands on many things and poetry was no exception. Ramanbhai, for instance, has written some lovely lyrics. He also edited a first class magazine called *Jnansudha*.

When mention is made of his wife Smt. Vidyagauri Nilkanth, it should be stated that she was a literary person in her own right. She did not write much, but she did really good work in those days when women could hardly read and write. She and her sister Shardaben, were the first lady graduates to come out of the University of Bombay. During her long life she wrote, spoke and did social service of a very high order. She, too, was honoured by being elected to the Presidentship of the Gujarati Sahitya Parishad at Baroda.

By this time much thought was given to the theoretical aspects of poetry and all the great scholars were busy discussing elements that constituted real poetry. A savant who added his own forceful note to all this discussion and carried it much ahead was Prof. Balvantrai Kalyanrai Thakor, (1869—1950) who dominated the world of Gujarati letters during the later period of his long life. He belonged to Broach, and he did not belong to the Nagar Caste from which many of the most famous literary figures of these days came, but he belonged to the Brahmakshatriya caste. His subjects for study and teaching were not literature and poetry, but history and economics. He served for a long period in the education department of the Government of Bombay as professor of History and

Economics. But his interests were many, and he remained throughout his life as keen a student of literature, languages and sociology, as he was of history and economics. This versatility of his went a long way in enriching the prose as well as poetry literature of Gujarati.

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His main contribution lay in the field of poetry and criticism. His poetry was unique, in the sense, that he broke away from the norms established by Narasimharao and others and established a style of his own and a type of his own. He experimented constantly with metres and forms. His poetry was rugged, difficult and hard to grasp. But at its best, it reached height which only real poetry can reach. Because of its ruggedness his poetry is often compared with the coconut. In outward form the coconut is hard, rugged, and difficult to break. But once one reaches the core, sweet and tasty water is found within it. It was the same with Thakor's poetry. Once one could penetrate to the inner beauty of his verses, delightful poetry ensued. Many of his really beautiful poems are contained in his Volume *Bhankara* (Intimations). A series of sonnets called *Premno Divas* (A Day of Love) contains some of the finest pieces written in the language. While talking about sonnets it should be mentioned that he was the initiator of that form in Gujarati literature. Some claim that honour for his friend Kant, but by and large, his claim seems to be uncontested. He wrote sonnets both in the Shakespearean and the Petrarchan versions. After him, the sonnet form became increasingly popular with the younger poets, and Gujarati literature possesses today some really very fine sonnets.

Balvantrai Thakor tried his hand at writing an epic poem also. That poem was to deal with life in a ruling Rajput household of the medieval period. Thakor composed a few stanzas, but then gave up the attempt. But even though he did not proceed with that poem, he made many experiments to find out a metrical form that would be a suitable vehicle for an epic poem. The Sanskrit metres that were used in those days were too rigid, and unless a metre could 'flow' like the English blank verse, no long poem would sustain its interest when written in a dingdong sounding metrical exercise. Experimenting with this theme in his mind he chose the Sanskrit metre *Prithvi* (पृथ्वी) and tried to make it a flowing metre—a *Pravahi* (प्रवाही) metre. That retained its attraction for many years, though at the present moment, much experimentation is made and prose of the Sanskrit metres is discarded. Most of all *Prithvi* is very rarely used these days. But even so, this search of his has led to the wide use of flowing lines in the परंपरित vein of verse formation current at the present time.

The subjects of his poems also differed in kind from those of many other poets because he believed that poetry should not concern itself only with the soft in life, only with the lyrical, the emotional and the musical. All these adjectives are to be taken in a derogatory sense, when Thakor uses them. He had no use for such weak-kneed and sob-stuff poetry which always tried to "show tears only". No, he would have no truck with that. He believed in a poetry which

**CHAPTER 4.** was solid in a meaningful way, which was in his own words—अर्थवत् (solid with reflective meaning). He created a whole theory about this अर्थवत्ता in poetry and wrote many articles about it. This theory of his created a lot of controversy, but though he modified his position subsequently, he clung to the core of its thought. Much good poetry resulted from that thesis, but more platitudinous work also was produced by those who ununderstandingly tried to follow his precepts. His great scholarship and his vast reading and deep grasp of literature and its processes are seen in these writings of his. The same qualities are evident in his remarkable essay about lyrical poetry. In Gujarati also, he called that essay "Lyric".

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He edited an anthology of the poetry of his days. The critical notes that he wrote therein are worth a study. He called it *Apani Kavita Samriddhi*. It was considered an honour to be included in that book of his. In his book *Kavita Shikshan* he has tried to inculcate sound values about poetry and aesthetics in the minds of his readers.

Besides poetry and criticism, where he excelled, he wrote two plays also. They are called *Ugti Juvani* (First Flush of Youth) and *Lagnaman Brahmacharya* (Celibacy in Marriage). He also published a small collection of his short stories called *Daeshaniyun* (The show piece). These bear an imprint of his personality, but these forms were not his forte, and so today they possess only a historical importance.

His essays and lectures are collected in *Vividh Vyakhyano* (Several Lectures), *Panchotermu* (At seventy five) and *Navin Kavita Vishe Vyakhyano* (Lectures About New Poetry.)

His translations of Kalidasa's *Shakuntala* and *Malavikagnimitra* and various pieces from English literature bear a stamp of his powerful zeal.

His life sketch of Ambalal Sakarlal Desai is a valuable piece. His essays on Gujarat and its people are remarkable for their perspicacity as well as for his masterly use of Gujarati prose.

His prose was as rugged as his verse, but like his verse that too possessed a beauty of its own. It was composed of elaborately evolved sentences, but they were so arranged that they became very effective and expressive. Thakor is rightfully considered one of the masters of prose, because he could make it a forceful vehicle for expressing complex thought.

He was made a Diwan Bahadur by the then Government in view of the services rendered by him to the life and literature of Gujarat of his days.

Going from Balvantrai Thakor to Anandshankar Bapubhai Dhruv (1869—1942) is like going from a rugged yet beautiful mountain top to a luscious graceful valley. Anandshankar personified grace, charm and urbanity. He was lovingly called *Acharya* by a host of his students who themselves became famous writers

when they grew up. He was born in Ahmedabad and served as Professor of Sanskrit in that city for a long time. Then he was invited to the Benaras Hindu University to serve as its Pro-Vice-Chancellor. Malaviyaji wanted a real scholar for that job, and Mahatma Gandhi recommended his name. He served there with distinction for a number of years. After retiring from Benaras in 1937 he devoted the rest of his life to Ahmedabad and helped to develop the Gujarat Vernacular Society (Gujarat Vidya Sabha, now) and the Ahmedabad Education Society in both of which institutions he worked as the President. It was his able guidance of these two institutions that prepared the ground for the founding of the Gujarat University later. He started an independent Department of Research and Post-Graduate studies in the Gujarat Vernacular Society.

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Among the writers of the *Pandit Yuga* that we have discussed so far, Anandshankar was an exception in that he was a scholar *par excellence*, and critic of great perception, but not a creative writer. All the others were creative writers also. But in spite of that, his position as a man of letters was not inferior to anybody else's, because his work in the fields in which he worked, was of a very high order indeed. He was one of the best editors of a literary monthly known to Gujarati. He was a great admirer of Manilal Nabhubhai Dwivedi whom he always referred to as his "senior scholar-friend". So, after the death of Manilal, he took over the editorship of *Sudarshan*-Manilal's monthly magazine. It had to close after some time. After that Anandshankar started his own magazine and called it *Vasant* (spring). It really was the spring, because it brought out in its pages some of the best work written in the Gujarati language. He edited it for years, and closed its publication only in his ripe old age when his health failed. Till it lasted, the magazine remained a real educator of the educated classes of Gujarat. Through its medium he tried to correct the deficiencies in the education of the youth of the Country. His views about social reform also found adequate expression in the pages of this magazine of his. In that sphere of social reform he believed in emphasizing the importance of synthesizing the ancient learning of India with the modern outlook of the West. His scholarship and the clarity of his outlook put this synthesizing view of his in the correct perspective. Those views of his were very much respected.

The ancient learning of India that he talked about was very dear to his heart. Though his study of the different branches of learning was both profound and wide, he loved the *Vedanta* system of philosophy very much and his writings about that bear testimony to his learning and insight. He also loved *Bhagvat Purana* very much. His well-known book *Apno Dharma* (Our Religion) contains his articles on religion and philosophy. From it one can feel his deep conviction that India possessed a philosophy which could make its own contribution to the thought of the world, and could stand the critical test of the modern age.



**CHAPTER 4.** The contribution of Anandshankar in the field of philosophical thought was so great that he was twice elected President of the Indian Philosophical Congress. He wrote with equal ease and facility both in Gujarati and English.

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If he was elected President of the Philosophical Congress for his writings about philosophy, he was elected President of the Gujarati Sahitya Parishad at Nadiad in 1928 for his writings about literature.

To that field he has contributed numerous essays, reviews and learned discussions and papers. He had a deep understanding of literary forms and forces and he had a breadth of vision born out of extensive study of literary classics. That gave his writings a dignity and grace that were always welcomed. His writings of this nature are collected in four volumes called *Kavyatattva Vichar*, *Sahitya Vichar*, *Digdarshan* and *Vicharmadhuri*. They were collected after his death and published by the Gujarat Vidya Sabha, of Ahmedabad, who took the help of Ramnarayan Pathak and Umashankar Joshi in editing them.

One important fact emerges through all his writings. That is that he wrote very chaste and facile prose. That prose of his was serene crystal clear, lucid and dignified. He could deal with even the most technical subject by using only a few appropriate and simple words. And yet his style would never appear flat or monotonous.

He will be remembered for a long time.

If Acharya Anandshankar Dhruv became a great figure of the *Pandit Yuga* though he was not a creative writer, Sursinhji Gonil-Kalapi (1874—1900) became a very well-known figure though he was not a scholar. The very short span of his life of twenty-seven years would not allow him to blossom into a great scholar, but that did not prevent him from blossoming into one of the most popular and loved poets the Gujarati Language has known.

Kalapi that was the pen name of Sursinhji Gohil is a strange phenomenon in the Gujarati language. He did not belong to an educated community. He was a Rajput. He did not belong to the laity, he was a prince, and early in life he became a ruling prince, too, of the small principality of Lathi in Saurashtra. He did not go to University but studied at home under able guidance. Though as a prince he could marry as many wives as he chose, the one woman, Monghi, whom he called Shobhana afterwards—whom he loved, he did not make his wife for quite a time, because he was already married to Rama. That involved a conflict of emotions, and those emotions overflowed spontaneously to give his poems a natural vigour and attraction. The long poem *Hridya Triputi* (The Threesome of the Heart) tells the poignant story of the conflict in his heart and the emotional sufferings due to that. It is one of the best pieces of its kind in Gujarati literature. But the strangeness of the phenomenon that is Kalapi lies in the fact that he was not a conscious poet who polished and gave a finishing

touch to everything that he wrote, but he just wrote down in verse whatever stirred his emotions, and yet that writing had a great appeal. His emotions were not "recollected in tranquility; they had only a spontaneous overflow".

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That would account for much weakness in his verse, and for the admixture of much dross with much gold. If a little more attention was given to the structure of his poems, they would have attained much greater heights than they do, but then Kalapi would not have been Kalapi. He could have easily been able to do that because he has such very well renowned senior scholarly friends like Kant, Manilal Nabhubhai and Govardhanram Tripathi. As a matter of fact Kant was such a great friend that after Kalapi's untimely death he compiled and edited the one big volume of his poems called *Kalapino Kekaran* ('The notes of the Peacock') which became very famous. It was so popular that every educated Gujarati would read it and enjoy it, too. Even today, young people start their first serious reading of poetry in Gujarati with that volume of Kalapi's poems.

This popularity of Kalapi is due to the diction of his poems. It is charming and memorable because his words flow with a natural grace of their own. Thus his poetry retains a sincerity of expression which many more finished products of other poets lack.

This sincerity was due to the conflict in his life which is noted earlier. Ultimately, he married that woman Monghi, but so much emotional energy was spent therein that he suffered immense pangs of conscience. Apart from his poems which convey these pangs, he has poured his heart in some letters that he wrote to his friends. The prose of those letters is sweet, melodious and crystal clear. They are collected in a volume called *Patradhara*. Reading them one cannot but admire the man who felt all that he did simply because of the nobility of his heart. It is perhaps the first book of its kind in the language.

Though indifferent about the finish of his verses, Kalapi did not lack enterprise. He tried his hand at writing an epic poem *Hamir-kavya*, based on the life of one of his ancestors, but he could not finish it. Then he wrote some *Khandakavyas* based on the model that Kant had supplied. Also he wrote some beautiful *gazals* which have retained their popularity even today. Some of his lines have become so well-known that they have become almost a part of every day usage.

Apart from the poems and the letters, Kalapi wrote, perhaps, the first travelogue in Gujarati. It is a charming little account of his travel to Kashmir, entitled *Kashmirno Pravasa*. It is well-known for the beauty of its prose as well as philosophic observations of the writer.

Kalapi was fond of philosophic thought, too. He wrote some dialogues discussing problems of philosophy and morality. These dialogues were based on the model of the dialogues of Kant. These too flowed in a charming, lucid prose style.

**CHAPTER 4.** From all his writings the picture that emerges is that of a reflective, serious minded young man, with a romantic interlude upsetting his whole life. That picture is so endearing that the reader forgives his looseness of structure and his not so moral adventure of passion. Through that passion of his he has given to the Gujarati language pieces that cry for the need of love in human life, the need of love between the sexes—and the nobility of that love ; as also the fulfilment that sort of love brings to life.

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That love, love between man and woman, marriage based on love and not on convention, the multiple aspects of love and its beneficial influence on life formed the main theme of the huge volume of work left behind by perhaps the greatest poet of Gujarat, Nanalal Dalpatram Kavi (1877—1946) who was junior to Kalapi by only three years.

Before dealing with his work in a little more detail it would be interesting to note that the theme of love between man and woman—love as it was understood and delineated by the writers of the West was exploited powerfully by three writers of the *Pandit Yuga*. They were Govardhanram Tripathi, Kalapi and Nanalal. Kant also dealt with it in his own way, but the volume of his work was very small. This theme has a sociological aspect, because all the poets who wrote about it were great readers of the literature of the West and Govardhanram and Nanalal were serious social thinkers also. Kalapi may not have been such a thinker, but he was himself a smitten soul. These people perhaps felt that the lot of women in Indian society was so miserable, and the unhappiness in marriage so rampant, because love as it was understood and practised in the West, was not one of the factors of life in India. That love had a romantic tinge that at once made life happy and gave to woman an honourable, a desired place in society. The code-bound Indian society remained so depressed, and the free society of the West looked so progressive, because this all-powerful sentiment of love was absent in the one and prevalent in the other. If society had to be improved, if life had to be enriched, this sentiment which connotes happiness, faithfulness, sacrifice and nobility should find its due place in our life. Literature is a mirror of life, but it can also be a guide line.

Whatever it may be due to, the literature that Nanalal wrote reflects this sentiment in its purest form, because the *Pandit Yuga* was based on the Victorian ideals, and Nanalal was an exponent of the noble and the moral and the heroic in life. It was due to that aspect of his character that he gave up his, in those days, lucrative service in the Educational Department of the Government of Bombay to join the non-co-operation movement of Mahatma Gandhi. Unfortunately his association with Mahatma Gandhi did not last long, and in later life he became a severe and a somewhat uncharitable critic of Gandhiji and his movement. But even then, he never again took service anywhere after that. Otherwise, after passing his M.A. in 1901, he had joined service, and when he left it he was a very much respected professor at the *Rajkumar College* (College of Princes) at Rajkot.

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He composed his first really valuable work in 1898. It was called *Vasantotsav* (The Festival of Spring). It was such a delightfully beautiful long poem that after its publication he was called the poet of Spring. This epithet is justified because one who enters the realm of his poetry is immediately struck by the vernal freshness of his lines and the fragrance and colours of his imagination.

After that first book of his he went on writing till the end of his long life and the number of his published books is an impressive eighty three. That of course includes the publication of three volumes of his unfinished epic poem (27,000 lines) *Hari Samhita*, which were published in 1959-1960, long after his death, and to inaugurate which Jawaharlal Nehru had come all the way from Delhi to Ahmedabad.

A writer of such huge compass and wide range is bound to suffer from many short-comings, and Nanalal was no exception. His work is at many places, verbose and repetitious. He talks of the sublime and divine in such high faulting voice that sublimity and divinity sometimes vanish and rhetoric remains. But in spite of all that, the best that he has produced can compare more than favourably with the best that is written in the language. His songs, his metrical compositions, his plays *Jaya Jayant* and *Indukumar*, his historical pieces *Shahenshah Akbarshah* and *Jahangir-Nurjehan* and many other like pieces of his are a treasure which Gujarat would be proud to preserve.

The songs that he wrote were really very beautiful. Only Dayaram before him and very few modern poets today can stand up to him in the beauty of his imagery and the lilting rhythm of his words. For that he was indebted to the women of Ahmedabad who did not know that a poet among the crowd was watching with great interest the spontaneous flow of rhythmic words that they were uttering through the *garba* songs that they were singing. He took the rhythm and the beat from them and poured all his poetry into it. As a result, the women of Gujarat sang what he wrote for a long period of time.

But his abounding energy could not be confined to the writing of songs only, or to the making of beautiful metrical compositions. His use of the Sanskrit metre *Vasantatilaka* is so appropriate that none of the poets of Gujarat has used that metre to a better effect. But his energies wanted a bigger outlet which the metres of Sanskrit could not provide. Neither could it be provided by the *Deshi Matramel Vrittis*. He wanted to pour out, and the vessel provided to him could not contain his outpourings. So he fashioned out a vessel of his own saying that the hemstrings of metrical compositions could not bind him any more, and he should have a free metrical exercise of his own. He found out a sort of rhythmic impassioned prose, and composed many of his plays and longer poems in that medium which he called *Dolan Shailly* (Rhythmic Vein). It had a movement, but no metrical rules, and people were at first attracted towards it, then puzzled by it and lastly became averse

CHAPTER 4. to it. Those who were averse to it damned it by calling it *Apadya-gadya* (Neither Verse nor Prose). But he was not ruffled. He went on composing in that rhythmic pattern which was discarded after he stopped writing in it. But it was the first serious attempt to write in free verse, a sort of verse libre, and the most recent trend towards *Achhandus* (अछंदस) poetry (Poetry without metre) proves that in this experiment of his lay the roots which are bearing fruit today.

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Though Nanalal sang much of love—Gujarati literature owes some of its best love poems to the pen of Nanalal—his love is of the purest type because his outlook was one of religious puritanism inherited from his poet father Dalpatram. Though it is puritanical by nature, Nanalal has propagated it with all the wealth of embellishment, elegance and music at his command. And then, his brand of puritanism was not against the joy of life. He insisted that love must be conjugal in nature and it should be based on virtue and purity. This emphasis on love in marriage appealed very much to the young people of his days who were handicapped by the custom of early and arranged marriages.

Besides love, Nanalal sang of the beauties of nature with an abundance unknown until then. His poem *Sharad Purnima* captures the vivid beauty of that beautiful night and has also some enchanting stanzas of exquisite loveliness.

The one poem that has made Nanalal dear to his readers is the one about his father Dalpatram. In spite of all his puritanism, religion, and belief in the life of the spirit, Nanalal was a temperamental man with whom it was easy to quarrel. He also on his part could quarrel with people. He had, thus, quarrelled with Gandhiji as mentioned earlier, and he had a ground against his more orthodox father also. In this poem which comes as a dedication of two poets' translation of *Bhagvad Geeta*, Nanalal pays a tribute to his father in all sincerity and repents for all he himself has done. But it is not that only. It is a testament of great beauty enhanced by sincerity. It is an unequalled poem of filial devotion and reverence, and very few pieces can be found in literature which can come somewhere near the excellence it has achieved. He has also written a biography of his father called '*Kavishvar Dalpatram*'. It has great value as a piece of writing because it contains a wealth of information and throws a clear light on contemporary society of those days.

While we are talking about translations it should be mentioned that besides *Bhagvad Geeta*, Nanalal translated *Shakuntala* and *Meghaduta* of Kalidasa. All these translations bear the stamp of the poets strength and weakness. The strength lies in the term of a beautiful phrase and the sure poetic touch; the weakness lies in the looseness of construction and expression peculiar to the poet, but not admissible in translations of classics.

From translations, if we return to the poet's original work, after his poems, his plays draw greatest attention. Some of his most beautiful songs form a part of these plays which were composed in his peculiar brand of free verse.

He has written both historical and non-historical plays. The best among the non-historical plays are *Indukumar* and *Jaya Jayant*; among the historical ones *Shahenshah Akbarshah* and *Jehangir-Nurjehan*. The non-historical plays are full of poetic flashes and idealistic truths. They both treat love in a variety of ways—successful love and frustrated love during courtship, love after marriage, love sublimated into godliness and degenerated into libertinage, and love without sex, that is, complete celibacy in a marriage based on love. The last one is the theme on which *Jaya Jayant* is based. Though very much respected, it carries the idealistic viewpoint of the poet to a degree where it is difficult to believe in its application.

The titles of the historical plays speak for themselves therein, too, he has tried to bring his idealistic concepts into the open. As he says about one of the plays, "It is a sincere effort on the part of a Hindu to understand and explain the secret of Islam." It is difficult to say that he was successful in that high aim.

Whether successful in that or not, the one glaring defect of the plays of Nanalal was that they were not stageable. Attempts have certainly been made to put them on the stage, but they have always failed. The poet himself called them lyrical plays and said that they were not meant for the stage. It is not possible to call a play a play when it cannot be staged, and the author's beliefs about lyrical plays not being meant for the stage is difficult to share. These plays of his are loose in construction and lack in action. They seem like a series of loosely strung scenes.

The same observations would apply to his *pauranik* dramas, *Rajarshi Bharat* and *Vishvagita* and also to the semi-historical *Sanghamitra*. *Vishvagita*, is very important, because, through a loose stringing together of various scenes, he has created in that play a panorama of the ideals and essence of the Hindu view of life.

The epic poem, *Hari Samhita*, unfinished of course, is mentioned already, but another epic poem of his *Kurukshetra Mahakavya* was published during his lifetime. It ran into twelve cantos and portrayed the great characters of *Mahabharat* bringing out their essential characteristics as the poet had felt them. He regarded this work of his as the summit of his poetic achievement, because he said that all his poems preceding this work were only a preparation for this final flight. It is difficult, however, to agree with the poet on this score. As someone has said a poet is not the best judge of his own work, and we can agree with that because though this epic poem was a product of his mature period (1926—1940) it cannot compare very favourably with his earlier works.

He has written much prose also. His novel "*Usha*" is a poem in prose. His essays and speeches also display his mastery over and unique use of that medium of expression. Like his verse, his prose too differed from others, and developed a peculiar sonorous style of its own. These pieces of his are collected in the volumes *Sahitya-manthan*, *Udbadhano*, *Samsaramanthan* and *Ardhashatbdina Anubhavbol*.

**CHAPTER 4.** Apart from these there are many other works that he wrote, but it is sufficient to note that Nanalal's contribution to Gujarati literature is so vast and of such a high order that he has carved out a permanent place for himself in the annals of the history of that literature.

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Before closing the *Pandit Yuga*, and coming down to the *Yuga* of Mahatma Gandhi, we should cast a glance at other writers of this age, who though not major contributors like the ones treated above, still provided a valuable stimulus to the literary life of Gujarat. They were journalists, critics, poets and thinkers who added their mite to enrich their language and literature.

Among them should be mentioned Ichharam Suryaram Desai (1854—1912) who was a noted journalist who started and edited *Gujarati*, a famous weekly known for its fearless views and its contribution to the language and literature of Gujarat. He also wrote a novel called "*Hind and Britannia*" which drew much comment due to its overtly political slant. His greatest service, however, was his publication of the well edited series of medieval poetry, published in several volumes called *Kavya-dohan*. Dalatram Kriparam Pandya and Dahyabhai Derasari (1857—1937) were poets. The first poet wrote *Indrajitvadha*—a long poem in the Sanskrit epic manner, and the second one published two long poems called *Bulbul* and *Chameli* respectively. Derasari is also known for his critical, information work called *Sathina Sahityamun Darshan* (A glance at the literature of the sixties). His critical editing of the medieval poem, *Kanhadde Prabhandh* is also well-known.

Krishnalal Mohanlal Jhaveri (1868—1956) belonged to the same age, though he was living up to almost the present day. He was a good student of Persian and his translation of *Mirate Ahmadi* from that language proved useful to students of history. He also translated *Krishnacharita* of Bankimchandra from Bengali. He reviewed Gujarati books in English for the *Modern Review* for a period of more than twenty-five years, but his important contribution is the publication in English of two volumes of *Milestones* and *Further Milestones in Gujarati Literature*.

Shrimad Rajchandra (Rayachandbhai Ravjibhai) (1869—1901) was a great Jain thinker and philosopher, who poured out his soul in both prose and verse. He did not write for literary effect but only to make his thoughts and convictions available to the public. His prose is thus, direct, concise and effective. His verse is mostly didactic but he has placed the very essence of the Jain philosophy in a few lines. He had a very powerful memory, and his feats of memory were remarkable. His life was so pure and full of penance, and his thought processes were so clear that many great men considered him their "*Guru*". Mahatma Gandhi also places him among the three persons who moulded his life in the right direction. At a critical juncture in his life when Gandhiji was thinking of changing his religion he asked twenty-seven questions to Rajchandra. Rajchandra's replies to them make interesting and enlightening reading. His writings are collected in a big volume called *Shrimad Rajchandra*.

Damodara Khushaldas Botadkar (1870–1924) and Jamnashankar Mahashankar Buch-Lalit—(1877–1947) were two poets who contributed substantially to the letters of this age. Lalit, though, was a minor poet, sang his poems delightfully. Botadkar had not much education, but he had a natural bend for poetry. His poems depicting sentiments centred around family relationships, and his *Rasas* attracted much attention, and they deserve a honourable mention as they made the Gujarati woman sing his songs on every occasion throughout Gujarat. Only Nanalal's songs could compete with him in this respect, though, of course, Nanalal's are much better in quality. His *Rastararangini*, *Shaivalini* and other collections are very well-known.

Another figure to be mentioned is Bhogindraro Ratanlal Divetia (1875–1917) who wrote many original novels and adapted many more from English and other languages. He was a very popular writer and a voluminous one too. He belonged to the *Bandhusamaj* which was an organization quite well-known in those days.

He began by writing in a magazine called *Vidya-varidhi* and then wrote for *Sundari Subadh*. Both these magazines published short stories also. As a matter of fact short stories began to be written in Gujarati towards the end of the nineteenth century and the beginning of the twentieth. They were at first adaptations and imitations from the West and were of a crude nature, but nevertheless they pointed to a new direction and the harbingers of a new form of literature. During the fifty years or so of their currency in Europe and America, short stories had become finished product in the hands of masters like Edgar Allen Poe, Nicolai Gogol, Guy De Maupassant and Anton Tchekhor. Their appeal lay in the neat brevity with which a whole experience of life was conveyed through the form of a story. Readers in Gujarati had now become mature enough to understand the beauty and the immense potentiality of this new brief form of literature, and the natural vehicle for short stories the monthly magazine had begun to appear in Gujarati. So new aspirants tried their hand at this new form. But used to the long and ponderous narratives of Govardhanram and others, it was difficult for these new aspirants to achieve anything like distinction in this new form. Not being artists of a high order, they could not realize that there was no point in being an open preacher while telling a story. If needed, the story itself could do its own preaching. Not realizing that, in their first crude attempts, these writers did a lot of moralizing, and sometimes put the moral of the story at its very end, in words which could not be misunderstood. This was funny, but nevertheless something new was happening and a new form was taking shape in Gujarati literature. Rammohanrai Jasvantrai and others tried their hand at this form, but it was in 1904 when *Hira* a story by Ranjitram Vavabhai Mehta was published that some confidence about the future of the short story in Gujarati was established. It was later in the hey-day of *Gandhi Yuga* that the short story carved out a place of its own. The story of the short story in Gujarat is interesting indeed, but it is connected with the *Gandhi Yuga*, and we, too, now switch on to that *Yuga* the golden period in the history of Gujarati literature.



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From the age of the Pandit we now come to the age of the Mahatma Mohandas Karamchand Gandhi (1869—1948) who had no pretensions to much scholarly learning. As an ordinary student he passed his Matriculation examination from Rajkot, and after a year or so at College in Bhavnagar he proceeded to England to qualify for the bar. The story of this man born in Porbandar and assassinated in New Delhi is so well-known that it can bear no repetition here where we have to deal with his contribution to Gujarati literature.

That contribution is vast, because there was not a sphere of life which did not get adorned by the magic of his personality and the sure stamp of his touch. Literature could not be an exception, for though he had no ambition to be a literary man, he wanted to reach the hearts of millions, and it is not possible to do so without the use of language in both its oral and written forms. He changed the style of each of these forms to such a great extent that he established a new age in literature, a new *yuga*—*Gandhi yuga*. The advent of that *yuga* meant the passing away of the previous *Pandit yuga* which had made such a great contribution in its days. But now life had changed. Prose had been written for about sixty-five years and developed vastly. Poetry had developed through the work of some masters, and that too demanded a new touch and a new look. And life, in general, socially and politically, was undergoing such a tremendous change, that the long, ornate, heavily laden prose style of the *Pandit yuga* would not now be capable of delivering the goods. Besides, Mahatma Gandhi wanted, through his words, to reach the hearts of millions, and millions would not be able to understand even a page of writing if it was served up to them in the style of the Pandits. So Gandhiji did one great thing. He evolved a very simple style of prose. He said, "literature cannot serve great ends if the drawers of water could not understand it." The argument has its own fallacy, of course, but what he wrote could be understood even by the lowest of the low. But, coming from his enlightened sensibility, that simple writing of his had a grace, a charm and an appeal of its own. After his writing it, Gujarati prose did not remain what it was. People who wrote after him were so much influenced by the simple grace of his language, that they too followed it, and a new prose emerged.

A new literature, too, because apart from his writings, he gave a new concept of life to the people through his own life and through the various movements of political freedom and social reform that he started. Literature which was confined to the depiction and delineation of the life of the middle and higher classes only—and to some extent to historical events and personages—took a new look and a new form, because the writers could now feel that the vast bulk that formed the humanity of India did not consist of the middle and the higher classes only. Also, the subjects for writing expanded with the expansion in views and outlooks. Characters in literature changed in quality and perspective as the movements of Mahatma Gandhi brought all sorts of people together. Women got a new dimension, because working with them in the national movement, people could see and know them as they really were.

They ceased to be abstractions or ideals, and became real creatures of flesh and blood. A whole revolution, as it were, took place both in the matter and the manner of literature. The urban locale also changed giving a new importance to the rural scene.

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This revolution was helped by a new upsurge, the Gujarati language got through the establishment by Mahatma Gandhi of the Gujarat Vidyapeeth. Finding that the British Oriented Universities taught only through the medium of English which hampered the growth of the student's capabilities, he started this Gujarat Vidyapeeth which taught all subjects through the medium of Gujarati. Some of the best teachers in India found their way to this Vidyapeeth and enriched both the language and the character of Gujarat. It is no wonder then that some outstanding writers of later days were connected in some way or the other with this Vidyapeeth which has today attained the position of a University.

Gandhiji himself started writing in Gujarati for the newspaper 'Indian Opinion' when he was in South Africa. But his earliest work in book form is *Hind Swaraj* which was published in 1908. Even as early as that, the simplicity and directness of his style catch the eye. He does not find it difficult to express even the most difficult political ideas in simple, direct, pithy prose.

Continuous writing came after he returned from Africa and settled in Ahmedabad and carried on his great movements for getting Independence for India.

To that end he took over from Indulal Yajnik his monthly Magazine *Navajivan* and *Satya* because he liked the title so much. He dropped the *Satya* from it and renamed it *Navajivan*. He turned the monthly into a weekly, because only then could he get into touch with people quite often. Till 1932 all his writings in Gujarati were published through this weekly, as those in English were published in its counterpart *Young India*. After 1932 he started *Harijan Bandhu* in Gujarati and *Harijan* in English. He wrote in them till he lived.

Some of the writings done in *Navajivan* are wonderful pieces of prose. His article on a sculpture in a temple at Belur assumes poetic grandeur. His articles on political upheavals have all the appeal of great writings. It is fortunate that a great bulk of his periodical and stray writings are collected in book form under various titles.

But this kind of periodical or stray writing was not the only kind of writing that he did. He has written two big volumes *Atma-Katha Athava Satyana Prayogo* (My Autobiography or Experiments with Truth) and *Daksheen Afrikana Satyagrahno Itihas* (History of Civil Disobedience in South Africa). It is true that they were published serially in his papers, but they were whole, well planned books. His autobiography is one of the gems of literature. It fulfils all the requirements of a masterpiece—brief, truthful, unostentatious, sincere. The prose employed is lucid and graceful. In translations also it has been acclaimed as a masterpiece in world literature.

**CHAPTER 4.** Gandhiji had his own interpretation of the *Bhagwat Geeta* to offer, and he did it through his translation of the *Geeta* which he called *Anasakti Yoga*. He also wrote a book called *Arogyani Chavi* (Key to Health) which showed the variety of his interests and the breadth of his knowledge.

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A full list of all his writings is not required to be given in this small article, as even a whole book would not suffice to do full justice to the writer and the man. His *Mangal Prabhat* where he talked about the beauty of the stars, and other works can only be just mentioned.

Gujarati literature did not remain what it was after the advent of Mahatma Gandhi on the scene of Gujarat.

His influence was both direct and indirect. A combination of both these influences go to make his *yuga*—from 1915 to 1947—the *Gandhi Yuga*; but the direct influence of his was found in the writings of people who belonged to a school of writing which is rightly called the *Navajivan School*. Some brilliant people who had gathered round Gandhiji as his disciples and followers, and who in their own different ways were really very fine writers also, belong to this school. They were outstanding people who were known not only to Gujarat but to the rest of India also. Mahadevbhai Desai, Kishorlal Mashruvala, Kaka Kalelkar, Narhari Parikh and Swami Anand are the most outstanding among them. They all were gifted with different kinds of talents, but each of them in his own way has adorned the literature and writing of Gujarat with a distinction that is admirable.

Mahadev Haribhai Desai (1892—1942) joined Gandhiji in 1917 and remained with him till his death in the Agakhan Palace prison in 1942. For many years he served as a personal secretary to Mahatma Gandhi, and recorded almost every significant word that Gandhiji uttered. The big tomes of his diaries, of which only eight volumes have been published so far, are a unique contribution both to the thought and language of the region. Apart from these diaries, Mahadevbhai wrote articles himself for *Navjivan* and translated a lot of writings of Gandhiji done originally in English. He was so imbued with the spirit of Gandhiji that his translations of Gandhiji's writings read as if they are written originally in Gujarati—written not by Mahadevbhai but by Gandhiji himself. But when he wrote on his own in Gujarati his language had a flourish, a charm and a poetry of its own. He had the soul of a poet, and that aspect of his is seen in almost everything that he wrote. He was a keen student of literature, and he has translated *Chitrangada* and some songs of Ravindranath Tagore and *Viraj Vahu* and three longer stories of Sharadchandra. These renderings of his have a beauty of their own, and though in later years, much translating from Bengali has been done in the Gujarati language, the excellence of Mahadevbhai has not been surpassed.

Another great figure in the Gandhian school was Kishorlal Ghanshyamdas Mashruvala (1890—1952) who was a thinker and a philosopher. He was also among those who joined Gandhiji

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and his movement in the early years soon after Gandhiji returned from Africa and made Ahmedabad his home. He thought about many problems from an original angle and wrote books about those problems. As he was a thinker his prose style also was relatively direct, concise and to the point; the simplicity of Gandhian prose was reflected in his writing, but there was no poetry in it. But by his writings he proved that the most difficult and even abstruse things could be given expression to through the medium of Gujarati prose. He wrote about education. His book *Kelavnina Paya* (Basis of Education) is an outstanding contribution to that branch, though it contains many things which would not be acceptable today. But, basically, he had some original things to say about education, and its value is not diminished even though his extreme opinions are not looked upon very favourably to-day. The same extreme attitude is reflected in his book about the proper norms of behaviour in relations between men and women. That book is named *Stree Purush Sambandh Maryada*. It is a completely moral book, but Mashruvala's conclusions would not be approved because they lack a backing of psychological and even of physiological needs. This extremely purist attitude of his was due to his very puritanical upbringing in the *Swami Narayan Cult* of religion. He was a disciple of *Swami Sahajanand*, the founder of that Cult, and in spite of all the liberalism of Gandhism he could not come out of the mental moral groove induced by the tenets of that cult. This is reflected in his book *Sansar* and *Dharma*. His major philosophical work *Jeevan Shadhan* also reflects that attitude of his, though it contains some of the best thinking on the problem of life and the way in which it should be lived. But the work by which he is remembered most is *Samuli Kranti* ('Total Revolution'). That small volume contains his ideas about what is required to improve the whole tenor of our fast deteriorating life. Piecemeal reforms here and there would be of no avail in stopping the rot. Total effort, total revolution of a moral type would be required for that. The spiritual element should not be lost sight of while achieving that revolution, but dogmas and outdated ritualistic theories should be given up once for all. That revolution should be based on clear independent thinking. The book did certainly create a minor revolution in the thought processes of the people who read it.

Though a thinker and a philosopher, Mashruvala was not deaf to the appeal of poetry. All the followers of Gandhiji were imbued with the charm of poetry, because Gandhiji's own life was one very beautiful poem. Mashruvala gave expression to his love of poetry through his translation of some of Khalil Gibrain's poems. He called that little volume *Viday Velaye* (At the time of Parting). It is a very satisfying translation indeed. He translated a big novel about the leper's life and called it *Jeevannan Khandero*. It also is a very good translation.

He has gathered some of the thoughts of Gandhiji on various subjects in a single volume and called it *Gandhi Vichardohan* (Cuttings from Gandhiji's Thoughts). His two small volumes entitled :

**CHAPTER 4.** *Rama and Krishna*, and *Buddha and Mahavir* are written in a simple yet moving style. All of his work has done much to enrich the literature of thought in Gujarati.

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His friend and co-worker Dattatreya Balkrishna Kalelkar (b. 1885), popularly known as Kaka Kalelkar, is another great figure. Though a Maharashtrian by birth, he has adorned Gujarati language and literature with a power and a beauty rarely seen before. Early in his life, he was connected with revolutionary movements for the liberation of India, but since he joined Mahatma Gandhi's Camp in the last years of the second decade of this Century, he has steadfastly devoted all his time and energy to the propagation of causes dear to Gandhiji's heart.

It was curious—the way Kaka Kalelkar landed on the scene of literature in Gujarati. Mahatma Gandhi wanted people to write for *Navjivan*, because some of the workers doing that work had to court imprisonment sometimes. Kalelkar undertook to do the job. He did it with such brilliant results that not only he but the whole of Gujarat can be proud of it.

Kalelkar has the soul of a poet. Like other Gandhians he has done a lot of writing dealing with concrete subjects like education, social and moral life, problems of culture and religion and allied subjects. But over and above that he has done much writing that is purely poetical. All his poetry flows through the medium of prose, but it is poetry all the same. His little volume of recollections of his childhood *Smaranyatra*, his panegyric to the rivers of India, *Lokmata*, his remembrances of his prison life *Otarati Divalo-* (Walls on the Eastern Side), and his voluminous light essays collected in volumes like *Jeevanano Anand* (The Joy of Life) are all pieces of enjoyable poetry. His *Jeevan Bharati* contains literary essays in his poetic style. His travelogue *Himalayno Pravasi* has not been equalled up to now in the grace of its narrative, the charm of its language, and the subtle yet humorous observation on men, matters and material.

The greatest contribution of Kaka Kalelkar lies in the field of the light essay. The various subjects that he has chosen for his essays prove that they are not essays in the ordinary sense, but that they are creative writings in the form of the essay. He would write about the Poem of the Midday (*Madhyahnnun Kavya*) or about the *Taj Mahal* or about *Yamunarani*, and fill this writing with so much of emotional and poetical impact that these essays could bear repetitive readings many times.

Kakasaheb has been an indefatigable traveller. There may hardly be any other man in India who has travelled as much as he. During all these travels he has seen India in all its strands. He has seen life as well as the strands of culture that have helped to make that life worth living. By education and temperament, too, he has been a very keen student of culture and a great admirer of that variety of it called *Indian Culture*. His writings about this aspect of life are collected in a volume called *Jeevan Sanskriti* and

his thoughts about the real way in which life should be organized and developed are gathered in a volume called *Jeevanno Vikas*. Apart from these volumes devoted to the subject of culture and cultural growth, all his other writings bear enough evidence of his interest in and study of the cultural aspect of life. His great erudition in Sanskrit literature is always manifested through his very apt quotation from that language, and his reflections on historical events, social and religious life and the life of a cultured soul, show his high moral and spiritual attitude. His sense of humour never allow these writings of his to be pedantic, though very often they are of a serious nature.

By his writings and speeches he has always been a teacher and a preacher. He was the principal of Gandhiji's Gujarat Vidyapeeth for some time. Since then the title of Acharya has clung to his name.

In recognition of his great services he was elected President of the Gujarati Sahitya Parishad held at Ahmedabad in the year 1959. Even now at the ripe old age of eighty-two he is as active as ever. Recently he was awarded the Sahitya Academy Award for 1965 for the best book in Gujarati for his volume *Jeevan Vyavastha*.

When Kaka Kalelkar was travelling in the Himalayas, about which he has written in his well-known book *Himalayno Pravas*, he had two companions with him. One of them was Swami Anand. He too had joined the band of Gandhiji's co-workers at Ahmedabad, and he was writing for *Navjivan* as well as managing the *Navajivan Press*. From early life he had a desire for the life of a *Sannyasi* and he has never married. He too wrote delightful prose, in an idiom and a style which were peculiar to him. His small volume *Isunun Balidan* (The Sacrifice of Jesus) is a poem in prose. His prose has all the characteristics of the *Gandhi Yuga* but it has a verve and a style of its own. He is equally at home with rustic as well as sophisticated styles of writing. Recently a trust has been set up to publish many volumes of his writings and some two of them are already out. The book *Kulakathao* (Tales of Families) makes excellent reading. In them he takes certain characters from certain families who had made an impression on his life, and describes them with such fond affection and reverence that the reader is suffused with tender pleasure.

The last but not the least of this band was Shri Narhari Parikh.

Along with the writing of these people who did it under the direct influence of Mahatma Gandhi, much other writing was also taking place. But that writing, too, had a new style, a new tone and a new technique. A young aspiring lawyer in Bombay struggling to find a place among the galaxy of legal luminaries in the High Court of Bombay was at the same time struggling to strike a new form in the writing of novels. His name was Kanaiyalal Maneklal Munshi (b. 1887) but he wrote under the pseudonym *Ghanashyam* because it was not considered good form in those days for a practising lawyer to indulge in such a cheap pastime as writing novels.

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Under that pseudonym he took Gujarat by storm, as it were. Up to then Gujarat was used to the novel of Govardhanram *Saraswati-chandra*. It was the greatest thing created in that genre and the ideal thing, too ; because others who tried their hand at the game of writing a novel imitated the style, the diction and the technique of that novel. This young man had no truck with anything connected with that old, hackneyed, laborious way of writing. It did not seem natural—the way men and women conversed in that book. And the tempo of the story, too, was too slow for this man bubbling with enthusiasm who had enjoyed the fast-moving tales written by Alexander Dumas of France. That was the correct thing to do, he thought. A story should move fast, it should be racy, and slick. The characters also should be such as would immediately take possession of the mind of the reader. And the dialogue ? It should be sparkling, witty, full of life and verve. The language, for that purpose, should be simple, bright and beautiful.

This was revolution if ever there was one. The moment these new stories began to appear they created a furore and a new readership. The well-known weekly *Gujarati* opened its pages for the new writer, and his stories began to appear in a serial form in its columns. They began to be avidly read. The author became famous. Even the people in the High Court when they knew who the real author was began to feel proud that such a fine writer belonged to their rank. K. M. Munshi became so famous that within a few years his name became a household word all over Gujarat.

Simultaneously he began to become famous in many spheres of life. His practice at the bar was growing and he was trying to work in politics also. He joined the Home Rule League of M. A. Jinnah and others and made his mark in that sphere too. He began to initiate moves for social reforms, and in that field too his work began to bear fruit. He wrote short stories also, and his single book of short stories, *Mari Kamala ane Biji Vato* (My Kamala and Other Stories), made such a mark in that rising form of art that for years he was considered a leading writer in that form.

But his greatest contribution lay in the field of the novel. He revelled in characters who were bigger than life and so he chose the historical field for the setting of his novels. His trilogy *Patan ni Prabhuta*, *Gujarat no Nath* and *Rajadhiraj* were, for many years, the high-water mark in the field of the Gujarati novel. His novel *Bhagwan Parshuram* was among the four novels recently considered for an award of the Bharatiya Jnanpeeth. His *Jai Somnath* won the hearts of many. His *Prithvi Vallabh* a small book about a romance between Munj of Dharanagari and Mrinalvati, a princess of the South, is a poem in prose. Every young man and woman of those days was full of the poetry of that romance.

But he did not write historical romances only. His novels about contemporary social life also had an attraction of their own. His *Verni Vasulat* (A Fulfilment of a Revenge) had such a wide appeal

that many Gujarati girls felt they were like *Janman*, the heroine of that book. His *Swapnadrashita* (The Visionary) was very popular with young men, and many of them wanted to cast themselves in that mould. Many of his other novels had the same appeal of enchantment.

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Apart from novels and short stories K. M. Munshi has done valuable work in the field of drama also. He has written many plays and some of them have been successfully performed. His *Kakani Shashi* and *Peedagrast Professor* were successfully performed by ambitious amateurs many years ago. His *Pauranik Natako* were performed by groups of young enthusiasts in many colleges. They were all widely read and prescribed in University courses for intensive study. He also has written an imaginative biography of Narsinh Mehta—*Narasinyo Bhakta Harino*. His research interest is also reflected therein.

But, apart from the writing of these dramas, Munshi's great service to the Gujarati stage is his contribution in evolving a new amateur pattern of theatrical presentation which was entirely on a different level from the pattern of the professional stage in Gujarati. The staccato, high falutive style of declaiming on the stage, gave way to a more realistic and understandable style of speaking. The imposition of versified inanities vanished, and the greatest thing of all, ladies performed the characters of females.

Munshi was not alone, and perhaps, he was not the principal figure in bringing out this revolution. Round about 1925, young enthusiasts under the leadership of C. C. Mehta who was then a budding dramatist were eagerly trying to initiate these reforms. It was due mainly to the efforts of C. C. Mehta that girls began to take part in dramatic performances in college and other gatherings. But the great name and prestige of K. M. Munshi helped these groups a great deal in bringing young women from good families as to the stage, and that, along with the other reforms mentioned above, proved a lasting change. Munshi wrote many other plays for this new stage which he had helped to bring into being.

Apart from being a noted creative writer Munshi was an active political leader and social thinker also. As a man who was deeply interested in Gujarat as a cultural entity he was always thinking about the ethos of Gujarat. He coined beautiful word for this *અસ્મિતા* (Asmita) and wrote many articles about *Gujaratni Asmita*. The concept of Gujarat dear to his heart thus found its way to the hearts of millions of Gujaratis. He had also established a society called *Sahitya Samsud*. At its annual functions he always presided and read out a lecture. Those lectures are collected in a book and called *Adivachano* (Forewords). They deal with various topics connected with the literature and culture of Gujarat.

Being such a profuse writer, he had also an idea of his own about what writing was supposed to be. He has profounded that idea through many speeches and articles of his. Though not thoroughly worked out, it supplies a clue to the inner nature of his writings,



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Munshi has always been a great admirer of the lore and culture of India. Though in his youth he had been an iconoclast, a *Pranalika bhanjak* (प्रानालिका भंजक) at his heart he has always been a lover of the ancient wisdom and glory of India and of that particular part of India called Gurjardesha. For bringing out this glory in its most glorious aspects he established a very reputed institution called *Bhartiya Vidya Bhavan* which has rendered great services to the Vidya of India. He helped to bring out volumes on History dealing with *The Glory That Was Gurjardesh* and other subjects of great merit and distinction. His services in this regard are unequalled. To-day also at the ripe old age of eighty years he is immersed in writing, reading, editing and helping the Bhavan to bring out wonderful books dealing with the life, culture, literature and society of India. The Book University Series of the Bharatiya Vidya Bhavan of which he is one of the general editors has rendered a really very valuable service. He has written in English '*Gujarat and its Literature*' a valuable history of the people of Gujarat as well as its literature. It reflects his versatility.

Gujarat and India, too, have not lagged behind in honouring K. M. Munshi for the great services he has rendered. He has been called upon thrice to be the President of the Gujarat Sahitya Parishad. He has been called upon to be the Food Minister of the Government of India, and later to be the Governor of U. P. To-day, also, in spite of his belonging to the Swatantra Party, he enjoys the position of a senior statesman, and he is looked upon with respects as one of the framers of the Constitution of India.

It is true, his novels are not to-day looked upon with the same awe and respect as great pieces of art as they were once regarded to be. On scrutiny through years they are found to have many defects of artistry and sometimes even of adult maturity. His short stories, have, to-day, only a historical importance, as being some pioneering writing in that field. Now that what was once called the Gujarati Amateur Stage is active and even a little mature, his plays have lost the charm that they once possessed, because they are proved to be lacking in a sense of the theatre. But even so, in spite of all the thousand and one mistakes that we may find in his work as a novelist, short story writer, dramatist, critic organizer, builder and leader, the fact remains that K. M. Munshi has done a colossal task in this long span of life granted to him and that the people of Gujarat will always reserve a place of honour for him in the secret recesses of their hearts.

His wife Lilavati Munshi has been an indefatigable companion to him in all his public work. She has on her own, done enough public work to be known to the general public. But most of her literary work belongs to the early period of her life, when she was not Lilavati Munshi. She, as a young woman was writing sketches of persons she knew. She was publishing some of them in Munshi's literary magazine *Gujarat*. These sketches were very well-written and ultimately she published a book called *Rekhachitro* (Sketches). All the known personalities, political, cultural and literary are very

well portrayed therein. Besides that, she wrote some short stories also in those days and published them under the title *Jeevanmanthi Jadeli* (Found from Life). They have a social bearing and are concerned mostly with the problem of women. After her marriage with Shri Munshi she wrote a play called *Kumardevi*. For a long time now she has ceased writing and is devoted mostly to social and educational work.

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One can see from this small survey of Mr. and Mrs. Munshi's work that they both wrote short stories. They did so perhaps, because that decade and the one that followed it, the twenties and the thirties of the present century saw a wonderful development in the art of the short story in Gujarati. Some pioneering work was already done, as we have seen, but short story as a new form of writing was drawing more and more devotees to its field. Along-with K. M. Munshi, and perhaps a little before him since 1908 Dhansukhalal Krishnalal Mehta was writing short stories and publishing them in magazines. His stories dealt with family life in those days, and he being a known humorist, some of them had the background of humour in them. He is claimed by some to be the pioneer of the short story in Gujarati, but that claim is disputed by many who consider Kanchanalal Vasudev Mehta-Malayanil (b. 1892) as the rightful claimant, because his story *Govalani* (The Milkmaid), published in the magazine *Vishni Sadi* in 1918 comes very near to being a perfect specimen of the art. By general consensus the real short story literature begins with Malayanil and neither with Dhansukhalal Mehta, nor with Ranjit Ram Mehta (1882) whose story *Hira* appeared first in 1904.

But Dhansukhalal Mehta wrote many stories during a long life-time. Some of them had a tragic echo in them. They perhaps reflected the tragic undertones in his own life.

The main contribution of Dhansukhlal Mehta lies in the field of humour. It is an innocent a maliceless humour which does not provoke loud laughter, but a mild ripple. Besides stories and books full of humorous articles and sketches like *Hun, Sarala ane Mit-ramandal* (I, Sarala and Friends) he has written many plays-one-act and full-length like *Garibni Zoompadi* (The Poor Man's Hut) and others. They are all well-known. In fact he has done a lot for the promotion of play acting and play performing in Gujarat. He was himself, in his youth, a very fine actor. He was one of the members of the pioneering group of C. C. Mehta and others. Later in life, too, he did much writing to help the amateur stage acquire a position of strength. Even now at around eighty, he is busy writing many things.

The pioneer of the short story in Gujarati, Kanchanalal Vasudev Mehta-Malayanil (b. 1892) died very young at twenty-seven. But his one book of stories *Govalani ane Biji Vato* (The Milk Maid and Other Stories) was the forerunner of many others. By the time the book was out, in the early twenties, life in Gujarat had developed many potentialities for the writer with a vision. The whole texture of that life was changing. An account of the movement of Mahatma

**CHAPTER 4.** Gandhi a new awareness, a new insight and a new reality lurked before the people as a whole, and before the writers as a class. The writer, who up to about 1917-1918 was trying to write only about the educated middle classes and their problems, became aware due to the mass upsurge generated by the movement that the middle class people were not the only people who could be written about and that the urban life was not the only life which could be depicted. For the first time, the writer felt the reality of India of its teeming millions and of its hundreds of thousands of villages. For the first time, too, the woman in India could come into her own. Up to then she was secluded in the household, but now she came into the open and joined her menfolk in the fight for the Freedom of India. She also joined colleges in larger numbers than ever before, and a new aspect of her personality was visible. So, she no longer remained a dream or an abstraction, but became as real as life itself. That also went to give reality to her characterization in fiction. And the passions and emotions to be depicted in fiction grew with the growth in the interests of life.

The results of this new development became apparent in the work of the first real master of the short story in Gujarati, Gaurishankar Govardhanram Joshi-Dhumketu (1892—1965). His first collection of short stories published in 1926 and aptly called *Tankha* (Sparks) created a never to be-forgotten sensation. The stories contained in that volume differed from stories written earlier in a fundamental manner. They were deeply felt and masterfully delineated. The variety of life presented therein, the variety of characters which ranged from Amrapali and Bimbisar of Ancient Indian History to Govind and Bhaiya Dada and coachman Ali of the present day, the variety of ways in which many stories were portrayed—all this, along with the poetic beauty of the language and deep sympathy of the author for all his variegated characters made these stories immensely popular and its author instantly famous. This book was a landmark as earlier *Saraswatichandra* and *Kusummala* had been landmarks.

The author, Dhumketu, was not directly under the influence of Gandhiji or his movements, but these stories would not have been possible in an earlier era. They reflected all the influences that Gandhiji had brought into being, and perhaps for the first the lowly and the downtrodden section of society appeared in a work of fiction in Gujarati not as lowly or downtrodden but as full-fledged human beings with all that it connotes. Also the language was not the heavily laden language of the Pandit Yuga, but the simple, graceful, charmingly poetic language of the new age that Gandhiji had brought into being.

In the first flush of enthusiasm in welcoming these beautiful pieces of the art of the short story, people overlooked the obvious defects inherent in those stories. The author was so romantically inclined that he many times slipped into sentimentality and melodrama. The characters, on account of their strong prejudices and predilections, and on account of their sometimes pathetic lack of a sense of reality, looked, at times, a little unreal. And the almost prejudicial leaning of the author on the belief that villages were heavenly and cities hellish, made his work a little suspect.

But all this was an afterthought both for the critics as well as the people of Gujarat. When they appeared, none thought such about anything but the beautiful world that the author had created, and the beautiful texture with which he had clothed it.

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Dhumketu had a prolific creative urge and he has written much during his long life. That much includes novels, plays, autobiography, short stories, humorous articles, readers for neo-literates and many other things. But he is principally known for his short stories, because that was the medium in which he excelled most, and in which he did the work of a real pioneer. In all he has published about twenty four collections of short stories.

But he was very popular in other media also. His novels, both social and historical were very popular and were always in demand. The historical novel *Chanladevi* deals with the same character that *Munshi* had delineated in his well-known novel *Jai Somnath*. Both reveal the individual talents and short comings of their authors, but there was much comparison between the two when Dhumketu's book was published. His output was enormous even in the field of the historical novel. In fact he had started two series of such novels—The *Chaulukya Granthavali* and the *Gupta Yug Granthavali* and published about fifteen novels in the first and about thirteen in the second series. Non-historical novels like *Ajita* and *Parajay* were also quite popular though they were written at an early stage in his writing career.

Besides novels and short stories Dhumketu wrote two small plays, *Padgha* and *Ekalavaya*, some biographical sketches of *Hemchandra-charya* and others and two volumes of his autobiography called *Jeevanpanth* and *Jeevanrang*. These books provide very good reading and supply an insight into the life and mind of this singleminded writer, who served as a private tutor in a rich Ahmedabad family for many years, and then did nothing but writing.

Besides these creative writings he has done a volume of travels, a volume of humorous articles and translations from Khalil Jibran. Being a man who loved the masses he produced a number of books for the common reader and the neo-literate. He will always be remembered for the contribution he has made to Gujarati literature as a whole, and to the short story literature in particular.

Another great figure who will not be forgotten for a long time is Ramnarayan Vishwanath Pathak (1887—1955). Born in a small village in Gujarat, he graduated in law and practised it for some years. But education and culture attracted him and leaving the practice of law, he joined the field of education. Shortly after that the call of Mahatma Gandhi became irresistible and he joined the Gujarat Vidyapeeth in its early days as a professor of Gujarati. He courted jail also. Since then till the time of his death, in one way or another, he did teaching only, and became the *Kavya guru* of the whole of Gujarat. His great contribution is in two fields short story and criticism.

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He came to the short story through a curious circumstance. He had started editing a monthly of thought, culture and literature called *Prasthan*. That magazine has a very important place in the development of Gujarati literature. It is a fact that many of the ablest writers of Gujarat also edited some of its best literary magazines. This fact must have become apparent to the readers when they read about the great figures of Gujarati literature of the *Pandit Yuga*. So R. V. Pathak also was editing a magazine for which he required material. Only first class material would do, nothing less, and a magazine of a literary nature must have some good stories also. Good stories are rare at any time, but they were more so in those days of the twenties. What to do then? Why not write some himself and see if they were any good? So he began to write stories which proved excellent. He published them under the pseudonym *Dwiref* because there were two 'r's in his name Ramnarayan.

They instantly took possession of the minds of the readers. Ramnarayan was a student of philosophy and his approach to things, people and places was not that of a romantic. He had come directly under the influence of Gandhiji and of his ideology of humanism. His stories, therefore, were realistic pictures of life around him. That life was in ferment, because the whole of India was in ferment. That life was the life of the ordinary people of the middle and the lower classes, because in those days the middle classes were very active, and the lower classes had assumed a new importance due to the insight given by Gandhiji and his movement. And the humanist sympathy of a compassionate soul permeated almost all of them though the artist in the writer tried to make them appear as unaffected as possible. All these things created a contrast to the highly romantic and colourful world that Dhumketu had created, and so people began to compare and contrast. When his first collection *Dwirefni Vato* (Stories by Dwiref) was published in 1928 his name as a writer of stories became as famous as that of Dhumketu. He was both a supplement and a complement to him, and even to-day, whenever people are discussing the literature of the short story in Gujarati they always utter these two names of the pioneers of the short story in Gujarati, together.

Began as a necessity, writing of stories became a need, and R. V. Pathak published three volumes of short stories entitled *Dwirefni Vato*, Vol. I, II & III.

Another field in which he contributed substantially was the field of criticism. He was a student of philosophy and he had studied the aesthetics of the East as well as the West. He could find many common elements in both and provided a synthesizing interpretation which had great truth and insight in it. His essay *Kavyani Shakti* (The Power of Poetry) became a landmark when it was published. The originality of his ideas and the simple, almost bare manner in which he expressed them carried a force which few could rival. It became a 'must' for anybody who was interested in literature or criticism to read his writings and know his views.

He did much theoretical writing and much book reviewing also. His great essay on the poetry of Kant is again a landmark in writings of that type.

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This criticism of his included scholarship also. Pathak was a keen student of poetry and he was equally keenly interested in the meters of poetry. In the last days of his life he composed a big volume dealing with meters in poetry. He called it *Brihat Pingal*. The Sahitya Akademi award was won by that book, as it was considered the most outstanding work of the year. Though a little controversial, it is considered the most significant contribution after K. H. Dhruv's *Gujarati Padya Rachnana Itihas*.

His opinions about books were always frank and fearless. He has given fearless opinions about great writers like K. M. Munshi, Dhumketu and others. Munshi pays him a great tribute when he says "he was never mean even when he drew blood."

R. V. Pathak was a humorist too. He made humorous and ironical comments on men and things in the two volumes of his humorous essays entitled *Swair Vihar*.

Though small in volume, his poems were qualitatively very rich. He published only one volume of poems called *Sheshnan Kavyo* (Poems by Shesh—that was his pseudonym as a poet). After his death his wife Hiraben Pathak added some unpublished poems to that volume and brought out a volume called *Vishesh Kavyo* (More Poems). Some of these poems are very lovely and full of gentle tenderness.

He tried his hand at plays also. There he is not as much at home as he is in his stories and poems, but they too, display the touch of the master at places. They are only two or three in number and no separate book of his plays is published so far.

His services to Gujarati literature were rewarded by offering to him the Presidentship of the Gujarati Sahitya Parishad. His death by heart failure in 1955 removed a great figure from the world of Gujarati letters.

Jhaverchand Kalidas Meghani (1897-1947) also had come under the direct influence of Gandhiji and his movement. So much so that Gandhiji once called him *Rashtriya Shayar* (National Poet). He richly deserved that title because in his poems collected under the title *Sindhudo* (The Tune of War) he had sung about the glories of the battle for freedom and called upon the people to rally to the call of War. The national sentiment of the day found a poetic expression in many of those poems. And the poet himself was gifted with a divine voice. When he himself sang his poems, people gathered in their thousands to hear him. Once when he was being tried for sedition, he requested the trying magistrate to allow him to sing a song before he was taken to the prison. The magistrate consented. When actually he did sing that song even the magistrates eyes were full of tears.

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This poet Meghani was born in one of the smaller towns of Saurashtra. After graduating from the University of Bombay, he went to Calcutta to settle down there. But the call of the soil was always there with him and resisting that was too much. One fine day, he came back from Calcutta and settled in Saurashtra. This land of brave men and faithful women had a great attraction for him and he moved about it from one end to the other. During that roaming about he collected much folk literature-poetry and stories. The stories that he heard there he narrated in his own inimitable vigorous prose style, and published five volumes of them one after the other. The first volume was out in 1923, and then each year a new volume followed ending in 1927. He called these volumes *Saurashtrani Rasdhar*. The idiom that he used in narrating these stories was the folk idiom of the people of Saurashtra and the language their language. His talent could bestow literary dignity to that idiom and that language. All the poetry and heroism and valour and stubborn faith in the good in life of the simple people of Saurashtra were eminently reflected in those stories and people enjoyed them as much as they had enjoyed anything else for a long time. They made the budding author immensely popular though the beginnings of the literary world of those days took a little longer to recognize the merit of the young author. The story literature of Gujarat thus got a new value and a new vision. He did the same thing with poetry also. The folk-poems and songs that he edited and published covered all the occasions of life of the people of the land and their innate simple beauty had an appeal of its own. Thus Meghani became the first writer in Gujarati to do work for the uplift of *Lok Sahitya* Folk Literature.

During those years from 1925 to 1930 another influence was creeping up slowly but steadfastly over the cultural and intellectual circles in India. The humanitarian appeal of Gandhiji was there, his call for the uplift of the masses was also there, and they had given a new look to the people and a new outlook to the writers, but something else was also happening. That was the appeal of the Russian Revolution which had resisted all the crushing influences and which was becoming a force which had come to stay. By the year 1928 the Russians had formulated the first five year plan, and achieved a good amount of progress. All these things made people aware of the inequalities prevailing in Society and the young people began to feel that Gandhian humanitarian was not enough, there was a class conflict going on throughout history and the interests of one class were pitted against the masses. Unless that mass rose in revolt, the golden day of happiness would not dawn.

Combined with the humanitarian appeal of Gandhiji's, this revolutionary appeal poured a new enthusiasm in the creative activity of the period, and much literature that was written during the thirties and early forties bears its impress. Meghani wrote some short stories which bore the first awareness of that other influence

and his two tiny volumes of original stories called *Chitana Angara* (Flames of the Burning Pyre), display the first awareness of the new influence.

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Meghani was a prolific writer and he has created a large volume of stories, novels, poems, plays, criticism and folk research. His main contribution in his creative work is his depiction of the life of the people of Saurashtra and his masterly handling of their language and idiom. Being a son of the soil, he has created some living characters and given a true and moving picture of life lived in Saurashtra about fifty years ago. His novels *Sorath*, *Taran Vahetan Pani* (Your Flowing Waters Sorath), *Vevishal* (The Betrothal), and *Tulsi Kyaro* his short stories, the stories contained in his *Saurashtrani Rasadhar*, his writings about the villages and people of that region bring the Saurashtra of the early part of this century alive before the reader's mind.

Meghani had an extraordinary ability for adaption and derivation. Many of his works are adaptations from other languages. But that is done so well that the adaptation sometimes looks better than the original.

Besides adaptation, he did translation too. Mostly the translations were free renderings. But they were really very good. Some of Rabindranath's songs translated by him are excellently done.

As a journalist Meghani has made a solid contribution to literary journalism. He started editing a literary page called *Kalam ane Kitab* (The Pen and the Book) in the well-known daily *Janmabhoomi*. It was so well done that after that all the dailies in Gujarat have a literary page attached to them. But none has done the job better than Meghani did.

He was granted a short span of life—only fifty years, but during those fifty years he wrote a large number of books. They are not of equal merit. As a poet, he was more emotional than poetic, as a writer of fiction he was too romantic to be always convincing as a weaver of words he used rather too heavy a tinge that would, spoil the very effect they were meant to produce, as a creative artist he was more derivation than original—yet, in spite of all that he still remains a loved figure who did much to enrich the language and literature he had inherited.

Ramanlal Vasantlal Desai (1892-1954) had talent of a different nature, but he was equally loved and famous. Coming from a high-caste family, he was born in a small town near Narmada in Gujarat. After attaining his University degree in M.A. he joined the then Baroda State Service and rose to become a high official in that State. But his fame rests on the novels, stories, plays and other works that he has created.

He had a mind which reflected accurately the currents moving in the atmosphere of the day. During the most glorious period of his creation that atmosphere was surcharged with Gandhiji's movements and his ideals. Ramanlal reflected that in his most popular



CHAPTER 4. novel of those days, *Divya chakshu* (Divine Sight). That book, coming at the right moment and reflecting the highest ideals and aspirations of the youth of that time, skyrocketed the author into fame. His name was on every lip, and not to have read a book of that type was considered a want of cultural interest. He became so popular on account of that book that other novels written before that period, which had remained comparatively neglected till then, were all sold out and ran, into newer editions.

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What, apart from the depiction of the ideals and aspirations of the days, was the special distinguishing feature of Ramanlal's fiction, one may naturally ask? The main contribution of his, apart from reflecting the desires current in the age, was the innocent, the pure, the delicate nature of love between man and woman that he depicted in his novels. The young men and women of his day, who had caught the magic of his touch, could never indulge in the grosser forms of love. He had established, as it were a norm, below which it was not proper for anyone to sink. And that was, done, not in the manner of a preacher, but in the manner of a benign story-teller only. Most of his major novels, *Divyachakshu*, *Kokila Bharelo Agni*, *Hridaynath* and others reflect this purity in the affections and ideals of the age. When, after the attainment of freedom, disappointment and despair held sway, he came out with a powerful novel, called *Pralay* (Annihilation.) That too reflected the mood of that particular period. *Balajogan* dealing with the life of Mira is a lovely piece of writing. In *Gramlakshmi*, he depicted an ideal of village uplift as visualised by Gandhiji.

His use of language was also another factor for his popularity. It was simple, direct and sweet. This language though simple and straight had yet a poetic flavour about it and an appeal direct to the heart of the reader. The only obstacle that he created to the enjoyment of his novels was his frequent use of aphorisms and passages full of obiter dicta. That came in the way of a smoother flow of his novels but a generous and loving public forgave him that. It also forgave him a lack of variety in his technique and a stereotyped way of telling a major number of his stories. His predilection for the mysterious and the weird was also forgiven and he was avidly read till he lived, though the critics often pointed out these faults in his artistry. He is very much read even to-day, though a reaction has already set in.

Apart from novels Ramanlal wrote poems, plays, short stories, sociological tracts and other miscellaneous things. One of his earlier plays *Shankit Hriday* (The Suspicious Heart) was often staged, and had become very famous even as a stage play in the early days of his career. After that he wrote many one-act plays, and another full length play called *Prithviraj Samyukta*.

His short stories lack the consummate art of the master of the short story, but, even so, some of them have a charm of their own. Some of them have been rightly considered very good.

He has published a volume of poems known as *Niharika* but much cannot be said about its poetic value. CHAPTER 4.

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He wrote a novel called *Poornima*, dealing idealistically and romantically with the life of a prostitute, that led him on to the study of the problem of the prostitute and he published that study of his in four volumes called *Apsara*. His critical essays are there, of course, but his autobiography is a sincere document.

The critic Vishwanath Bhatt has aptly summed up the achievements of Ramanlal Desai by calling him *Yugamoorti Vartakar* the novelist who reflects an age. *Yugamoorti* here does not mean one who shapes an age, but one who reflects it.

Along with creative writers, the present age has seen some outstanding critics grow during the period. The work of R. V. Pathak has already been covered, but the age of Ramanlal and Maghani, Munshi and Dhumketu saw the emergence and full growth of three well-known critics whose names began with a V, and who therefore were called the three 'V' s of Gujarati literature. They are Vishnuprasad R. Trivedi, (b. 1899), Vijayrai K. Vaidya, (b. 1897) and Vishvanath M. Bhatt (b. 1898). The work of each of them is of a sufficiently high order, but Vishnuprasad Trivedi has remained the most outstanding of the three. A collection of his writings published on the occasion of his sixtieth birthday and called *Upayan* (The Offering) was awarded the Sahitya Akademi prize a few years back. He was elected the president of the Gujarati Sahitya Parishad at Calcutta in 1961.

He is an original thinker and his expression is very powerful. He is the only stylist among the critics of Gujarati. He served for a long time as a professor in Surat, and many of his students have turned out to be professors themselves.

Vishnuprasad Trivedi has written much about the work of the author of *Saraswatichandra*, and the use he made of prose. His insight is deep and penetrating and his observations sound. He is the only critic who has written much about the requirements of prose. He devoted five lectures to the subject of prose when he delivered the Thakkar Vasanji Lecture series under the auspices of the University of Bombay. That book of his, *Arvachin Chintanatmak Gadya* as well as his volumes of criticism entitled *Vivechana* (Criticism) and *Parisheelan* (An All Round Study) and sufficient to establish him as one of the outstanding critics of modern Gujarat. Though mild and loving by temperament, he is outspoken as a critic, and he never tries to camouflage his opinion by sweet words. The first published work of his was *Bhavana Shrishti* (The World of Ideals), which was not a book of criticism. He tried to write some stories also, in his early days. But since he shifted to criticism he has stuck to that, and attained much fame.

His colleague and old friend Vijayray Vaidya began writing before him, perhaps. He was an old associate of Munshi in his early days, and has been writing criticism since a long time. He is an indefatigable literary journalist and has been an editor for a long

CHAPTER 4. time. In his early days he edited *Chetan* (Consciousness) then *Kaumudi* (The Moonlight), a very famous quarterly, which made history and then *Manasi*. He was a student of English literature and he was the first to point out that Munshi was indebted to Dumas and that Khabardar borrowed much from George Eliot for his long poem *Kalika*. He also has tried to become a stylist, but his style is heavy, verbose and crooked at times. But, he has used very simple prose in his valuable book *Gujarati Sahityano Itihas* (A History of Gujarati Literature). He too has been very frank in his opinions and he has not been chary in his remarks even when big literary personalities are concerned. He has written a lucid life of Navalram Pandya called *Shukra Tarak* (The Venus Star), and many of his books deal with many subjects as varied as the Life in the Time of The Vedas to the Philosophy of Shri Aurobindo. But his main field is that of criticism, and it is to that he has devoted most of his energetic life. Though not so much spoken of to-day, there was a time when his opinions counted a great deal and when what he said was very much respected. He has not done much of theoretical criticism.

The third V of the trilogy Vishvanath Maganlal Bhatt is the critic who called Ramanlal Desai a *Yugamoorti Vartakar*. He has also written an equally long and trenchant article about Jhaverchand Meghani. But his best known contribution is the very well-written Life of the poet Narmadashankar called *Veer Narmad*. That combines criticism and creation and has been rightly eulogized as the best piece of writing about Narmad. The other books of his like *Sahitya Samiksha*, *Nikashrekha*, *Vivechan Mukur* and the more recent *Sahityano Swadhyaya* all maintain a high standard of scholarship and critical acumen. His prose style is lucid and flowing.

Vishvanath Bhatt has rendered some beautiful translations of some of Tolstoy's novels.

A literary controversy between Vishvanath Bhatt and Ramnarayan Pathak about *Criticism is Creation* had attracted much attention some years back and many literary persons had participated in it. In view of later developments that subject has lost much interest now.

Navalram Jagannath Trivedi was another known critic of this period.

While talking about the critics we may mention the work of Anantrai Mani Shankar Raval (b. 1912) and Ramprasad Premshankar Bakshi here. Anantrai Raval was the first student in the University of Bombay to attain first class in Gujarati at the M. A. Examination. He worked for many years as Professor of Gujarati in the Gujarat College at Ahmedabad and at present he is working as the Director of Languages in the Government of Gujarat. He has written many books of criticism and edited selections from Nande Nanlal, Dhumketu, Mansukhalal Jhaveri, etc. His ideal as a

critic has been the first critic of Gujarat, Navalram Pandya whose tenet—To tell the truth, but not in a manner that would hurt—he tries to follow. The mild manner of his writing has remained thus a guide to his character as a critic.

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He has extensively evaluated the works of many Gujarati writers like Nanalal, Khabardar, Ramanbhai Neelkanth, Pannalal Patel and others. He has also written a history of the Medieval Period of Gujarati literature called *Gujarati Sahitya*—Vol. 1. His books include *Sahityavihar* and *Gandhakshat*, and they deal with many problems of literature and books. His last book is *Samalochana*. It contains most of the reviews he has written in various magazines since 1933-34 to the present day.

Ramprasad Bakshi is a well-known scholar who writes criticism. All his life he has been a teacher. For many years he served as the Principal of a very big school in the suburbs of Bombay, the Podar High School. He was a student of Anandshankar Dhruv and Narsimhrao Divetia held his scholarly abilities in high respect. As a result of his association with Narsimharao, Ramprasad Bakshi translated in Gujarati the first volume of his famous *Language and Literature* from English. After Narsimharao's death, Bakshi edited in collaboration with Dhansukhalal Mehta Narasimharao's diaries called *Narsimha ravni Rojnishi*. It is a very valuable book for all students of Gujarati literature.

Ramprasad Bakshi's special field of study has been Sanskrit and poetics. He has written a book called *Natya Rasa* which deals with the development of the *Rasa* theory as developed in Sanskrit poetics with regard to drama. His big volume of critical writings *Vangmaya Vimarsha* contains many articles on many aspects of literary theory and production.

He started very late as a writer. But during the last ten or fifteen years, since when he began to write, he has attained a position of great respect. Both the old and the young writers look up to him with respect and listen to his opinions with regard. Though his style is a little involved and his prose belongs to an age gone by, his opinions count for much because they are a result of deep study and understanding. His one good quality is his keeping in touch with the latest currents in the world of letters and his keen sympathy with the newer trends.

Going back from the critics to the creative writers we come across Chandravadan Chimanal Mehta (b. 1901) and Jyotindra Hariharshankar Dave (b. 1901). Chandravadan Mehta is better known by the endearing short term—C.C. We have had occasion to refer to him while talking about K. M. Munshi and his plays and their production.

Chandravadan has, all his life, been connected with plays and their production. As a young student in and around 1925, studying in the Elphinstone College, Bombay, he had started, with some friends, a movement for producing a novel type of play, produced by amateurs.

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The professional theatre, which had a very brilliant career for at least a quarter of a century, was at that period of time, almost on its last legs. The intellectual and intelligent classes had begun to shun it on account of its outmoded ways and garish displays. A need was felt for a new play, presented in a new manner by a caste which would not declaim so loudly and 'theatrically' and in which females only would play the female roles.

Young and energetic C. C. was there to fulfil all these conditions. He himself was a playwright who had some plays up his sleeve. He knew how to produce one also. And, he also wanted females to play the female roles.

He set about trying to find some. With difficulty he could get them, and he started a new movement. His friends like Dhan-sukhalal Mehta and Jyotindra Dave and others joined him. A new theatre came into being. The present theatre in Gujarat owes a lot to the inspiration of those early days.

Chandravadan's early life was spent near railways because his father was the head of the loco department at Baroda of the then B.B. & C.I. Railway. So the first successful big play that Chandravadan wrote and produced dealt with the lives of people connected with the railways. It was aptly termed *Aaggadi* (The Railway). It was a melodrama ending in tragedy.

That was not the first play he wrote, however ; but that became a very popular one. He had written some plays before that and many afterwards. The list would be a long one, but *Naga Bava*, *Mungi Stri* (The Deaf Woman), *Shikharini*, *Dhara Gurjari*, *Dhara Sabha* (The Legislature) are some of the more prominent ones.

From the early days of his career he has been agitating for a *Nat Ghar* a Theatre—but not much progress has been made in that direction. He has continuously and consistently been writing about drama and theatre, and for the last some years he has been acting as an honorary professor of dramatics at the M. S. University of Baroda. His work in this direction has been much appreciated and during the last few years he has been invited many times to foreign countries in connection with dramatic movements. There also he has won prizes for acting, and his work has been much appreciated.

His creative talent contains two elements melodrama and farces. He tries to create tragedy and comedy but is not very successful because his tragedy is marred by melodrama and his comedy by farce. When he writes a real full-grown farce like *Hoholika* he is fully successful. His satire *Dhara Sabha* is also a very successful play.

Apart from plays he has written poems, and other things. As a matter of fact he became known first as a poet. His *Ila Kavyo* (Ila Poems) became popular for their sentimental appeal. His *Yamal* (The Couple) was a longish poem which did not amount to much. For a long time now he has not written much poetry.

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He wrote short stories also early in his life but lost track of them later. Again he has started writing some, and has recently published a book called *Vat Chakrao* (A Circle of Tales). Brilliant in parts though a few of them all, on the whole they go to show that the writer is not meant to write short stories.

But he is definitely meant to write beautiful prose which has a unique flavour of its own. His autobiography *Bandh Gathariyan* and his books on travels and his writings about theatre in Europe—*Rang Gathariyan* and other prose writings of his have established him as a first class writer of Gujarati prose. His mannerism and humour, his unusual way of saying things and his slants about places and personalities blend so well with the style of his writing that the result is very enjoyable.

C.C.'s life-long friend Jyotindra Dave (b. 1901) still remains the best humorist produced by the Gujarati language. He is of the same age as C.C. and is born in the city of Surat. After passing his M. A. he joined a college at Surat as a professor of Sanskrit. But after some years he was appointed the Oriental Translator to the Government of Bombay, which position he held till he retired from that service some years back. At present he is working as the Principal of a College in Kutch.

Jyotindra Dave began as a writer of humorous sketches. Mastafakir, Clia Joshi, Chhotelal Jagirdar, Dhansukhalal Mehta and others had written humorous sketches before him, but Jyotindra's humor was of a different category altogether. As soon as his articles began to appear, others receded into the background. When Munshi started his magazine "Gujarat" a section of it was devoted to Jyotindra's articles which he called *Guptani Nondhpothi* (Gupta's Diary). All subjects under the Sun formed the milieu for the diary, and they were treated with such a marvellous and obtuse vein that laughter was produced. But the distinguishing feature of this writer was not the production of laughter alone. Behind his laughter lay a profound insight into human nature and a deep sympathy for human failings.

Since then he has been writing humorous things throughout this long period, and publishing them in volumes called *Rang Tarang*. The weaknesses and hypocracies of mankind, their small varieties, and an inflated sense of their own importance, all these and other things are covered up in those volumes of his. Even insignificant things like the tongue or an umbrella form the subject-matter of his humorous essays, whose flights many often take us into the realms of Vedanta and deep thought. His own frail and weakly body has always been a target of his shafts of humour.

However big the number of shafts he uses the laughter that he draws out of them is always without malice or rancour. People laugh at their own follies when Jyotindra points them out to them, and love him all the more for doing it. Thus, though Bakul Tripathi, has been a good new young humorist for some years now, Jyotindra still remains unrivalled in the field of humour.

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Jyotindra has, as we have seen, taken part in plays also. Along with C.C. he is one of the pioneers in bringing the new theatre into being in Gujarat. It was great fun to see him appear on the stage. But his contribution to the theatre is not confined to playing parts in them only. He has written some plays himself and translated and adapted some others. His adaptation of Moliere's *The Miser* appearing under the title of *Vad ane Teta* had a big run in Bombay.

He has not written many stories, but one that he wrote—*Khoti Be anni* (A False Two-Anna Coin) won him much fame.

But more fame has come to him on account of his critical and scholarly writings. He is a keen student of the literature of the East and the West, and his criticism, though mild and done in a humorous vein has always been serious and scholarly. He delivered a series of articles about *Rasa* under the auspices of the Bombay University in the Thakkar Vasanji Madhavji lecture series.

He was elected the President of the Gujarati Sahitya Parishad held at Surat in the year 1965. His friends and admirers presented him with a purse and a selection from his own writings called *Vangmay Vihar* in 1964. He has written some humorous verses also.

Talking about verse and poetry we can now refer to the work of two of the greatest poets of the Gandhian era. They are Umashankar Joshi (b. 1911) and Tribuvandas Luhar—Sundaram (b. 1908).

Umashankar Joshi has a very brilliant and almost enviable literary career. At the age of eighteen he composed a long poem called *Vishva Shanti* (Universal Peace). It reflected the new ideas and ideology that Gandhiji had inspired, but the structure, the composition, the grasp of history, and the poetic diction were so arresting that it at once drew the attention of the veteran critic Narasimharao Divetia, who hailed it as a brilliant new work. Kaka Kalelkar had written a charming preface to it. Blessed by these two elders, the poem established the young author as a new voice which was bound to be heard and recognized.

It did not take long for that to happen. While at study the Gandhian movement took hold of him and he went to jail. After return from there he joined college again. There he had the unique distinction of seeing that his own poems were taught to students of his own college. His first collection of poems *Gangotri* was published in 1934, when he had not yet appeared for his M. A. Examination.

That book created a stir as big as one that was created earlier by *Kusummala* or by poems of Nanalal. It was apparent that poems contained in that collection as well as those in Sundaram's collection *Kavya Mangala* were giving a new direction to poetry in Gujarati. Their diction was different, their technique was different, their subject-matter was different than of things written earlier. They were 'new' poems. A new poetry was coming into being.

The spirit of this new poetry was entirely Gandhian. The poets were so much influenced by Gandhiji's movement and ideas and ideology, that it could not be otherwise. But the manner was new. It was under a great influence though that was the influence of B. K. Thakore's ideas about poetry. There was a significant cartoon in those days where Goddess Saraswati was portrayed as being carried on two shoulders—Gandhiji's and B. K. Thakore's.

That was what it was from the outside, but it was entirely Umashankar's and Sundaram's poetry which had imbibed some influences as regards both its matter and its manner.

Poets of the age of Narmad used to write poems on any subject on earth. Mostly, those poems contained more subject-matter than poetry. As a reaction Narasimharao and people of his generation had come to believe and to preach that trivial subjects were not fit to be the subject-matter of poetry. For expression through poetry the subject should have sublimity and grandeur. Poets of Umashankar and Sundaram's generation did not think any subject was unfit to be the vehicle for poetic expression. But they did one thing that poets of Narmad's age could never do. They infused even the most trivial subject with such poetic beauty that the reader could experience only poetic joy out of it. Umashankar has written about a sucked mango-nut and Sundaram about a fly in the lavatory. But both of them become poems all right.

Also, this new poetry was absolutely at home where the most Sanskritized diction was concerned as well as where the most simple one was required. It employed both the ornate style of the *pandit* as well as the dialect of the rustic. And yet remained poetry. That gave it a great filip and a great vogue, and went a long way in establishing it as a new mode.

As years went by more and more collections from Umashankar saw the light of day, and there was always something new and fresh in them. At their best, these poems reached great heights and even at their not so best, they never went down below a certain level of excellence. *Nishith*, *Vasant Varsha*, *Atithya* and other works of this poet bear ample evidence of this.

But Umashankar has not remained a poet only. He has written some excellent short stories and one-act plays, too.

We have seen that around 1928 the literature of Gujarat was under two influences—the humanitarian influence of Mahatma Gandhi and the equalitarian class struggle influence of the Russian revolution. What began as a small influence in Meghani's work, flowered into a full scale growth in the works of Umashankar and Sundaram both poetry and prose.

Umashankar's short stories furnish enough samples of this new influence. But they are remarkable for another thing too. They are very much concerned with experiments about form. Though not always very successful in that, they point to a direction which



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 Gujarati. *Shravani Melo* (The Shravan Fair) was an immediate success. He  
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But his collection of one-act plays *Sapna Bhara* (Faggots Serpent) is a unique thing. One-act plays were written before him. Yeshvant Pandya (1906—1965) Pranjivan Pathak and Batubhai Umarwadia were pioneers in the field. They had written some pioneering pieces during 1922—1930, but it was with the advent of Umashankar's *Sapna Bhara* in 1936 that the real artistic one-act play should be said to have come into existence in Gujarati.

These pieces—some of them—were brutal in their frankness. They dealt with life in the raw in the villages. But their artistic symmetry and structure left not much to be desired. Other pieces followed and a collection *Shahid* (The Martyr) was published later. It had many pieces experimenting with the form of the one-act play but it could not attain the raw magnificence of the earlier pieces.

Umashankar wrote these plays but he was always haunted by the idea of writing a drama. He was in search of drama, as he says. He could not find a big play which would satisfy him, but he experimented with a verse form which would give birth to the play he was looking for. Not plays, but play-like poems came out of that search. They are collected in two volumes *Prachine* and *Maha Prasthan*. *Maha Prasthan* contains his experiments in finding out a suitable medium of verse which would be very near prose because only then it would be suitable for use as a drama.

The scholar and critic in Umashankar was never dormant during all these years of creation. His scholarly works include *Akho—Ek Adhyayan* (Akho—A Study) and *Puranoman Gujarat*. His books of criticism are many, and they all betray his deep insight and grasp. *Shaili ane Swarup*, *Neeriksha Sama Samvedan* and *Kavini Sadhana* are some of them.

Umashankar is a keen student of Sanskrit literature. He has very ably translated *Shakuntalam* and *Uttara Rama Charitam* from Sanskrit. Both the translations bring out the high literary merits of the original.

His collection of literary essays 'Goshthi' is an important contribution.

To-day Umashankar is working as the Vice-Chancellor of the Gujarat University, and he is scheduled to preside at the Sahitya Parishad Sammelan in Delhi during October 1967.

Sundaram—Tribhuvandas Luhar in ordinary life is equally eminent. He began writing poetry earlier than Umashankar, and his poems had all the freshness and charm and novelty associated with the birth of a new development in a literary form. His first collection of poems *Kavyamangala* created as much of a stir as Umashankar's *Gangotri*, which followed it, did.

The developments which led to this happy result and the forces and currents prevalent then have been dealt with while talking about Umashankar, and so, they need not be repeated here. Suffice it to say that they applied equally to the work of both these eminent poets of the thirties. We can now trace out the career of Sundaram emphasizing its salient features.

*Kavyamangala*, *Vasudha*, *Yatra* are the most prominent collections of poems from Sundaram. Before he had written a group of poems under the heading *Koya Bhagatni Kadvi Vani* (Bitter Words from Koya Bhagat). It was written in the style of the old poetry of the middle ages, and one Bhakta, Koya by name, was supposed to give utterance to his thoughts through those verses. It had all the satire that the condition of those times required, and all the humour to supplement it. Through that the poet indicted all the things that made life in India so miserable, and gave vent to his feelings towards them. It presaged a new arrival.

The arrival occurred with *Kavya Mangala* and established him as a poet in line with others whose names have gone down in history. He still maintains a position of great respectability.

Sundaram as a poet has a lot of vitality and fervour. He can compose poems whose subject-matter would encompass everything from the most trivial to the most sublime, and he can use both the Sanskritic diction and the colloquial idiom with equal ease. The main difference between Umashankar's and Sundaram's poetry is that the former has the restraint of a classicist while the latter has the passion of a romantic. That is why, at his best, Sundaram is unbeatable, but at his very ordinary he can spin out poems of minor importance. Umashankar uniformly maintains high level below which his poetry hardly travels.

Sundaram has been a graduate from the Gujarat Vidyapeeth established by Gandhiji. He comes from a small town in Gujarat and his early youth was spent under the influence of the Gandhian movement. But he had another streak in him, too. That was the streak of religion. That developed into a reverence for the philosophy of Shri Aurobindo, and for the last many years he has been an inmate of Shri Aurobindo Ashram at Pondicherry. From there he is editing their first class Gujarati quarterly called *Daksheena* as Umashankar edits his own monthly magazine *Sanskriti*.

Under this influence of Shri Aurobindo's *Yoga* and his own devotional attitude Sundaram has composed many lovely poems. Poems in *Yatra*, and others written after that bear all the marks of this influence. Due to that influence he has translated portions from Shri Aurobindo's *Savitri*.

Sundaram has done other translations too. He has rendered some plays of the German dramatist Ernest Toller into Gujarati and his version of *Mrichhakatika* is very elegant. He has written one or two original one-act plays too. His *Kadaviyan* (Dwellers of Mud.) held much promise, but he did not follow that track.

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But he has written some excellent short stories. His collections *Hirakani ane Biji Vato* and a richer one which followed *Piyasi* established him as a very eminent writer of short stories. But the one story which made him immensely famous was *Kholki* ('The small Female Donkey'). It was the first really realistic story of the language, and its stark realism, mingled with deep human pathos, makes it one of the most outstanding stories of the Gujarati language.

Sundaram's scholarship finds a good outlet in the big volume of *Arvachin Kavita* (Modern Poetry). It is an exhaustive analyses of most of the poets about whom, he has written. The labour involved in the book is tremendous, and it is a 'must' reading for any student of Gujarati literature. His travclogue '*Dakshinayana*' is also his reputed work.

Besides these two leading ones, the thirties have witnessed the emergence of many important poets. Jhinabhai Ratanji Desai—Sneharashmi—(b. 1903), is one of them. He belonged to the Gujarat Vidyapeeth, and he can be said to belong to the transitional period between the old and the new generation of poets of the present era. His important collections of poems are *Panghat* and *Arghya*. They bear an unmistakable imprint of the Gandhian ideology. His expression bears an influence, among others, of Ravindranath Tagore. His short story collections *Gata Asopalur* and *Tootela Tar* were quite popular in the early part of the thirties. But his novel *Antarpata*, published in 1961, re-established him as an important literary man. His most recent contribution is his introduction of the *Haiku* type of small poems consisting of seventeen letters to the Gujarati world of letters. Though *Haikus* may have been written before him he is the first important writer of Haikus in Gujarati.

Karsandas Narshinh Manek (b. 1901) is another well-known poet. He also, like many poets of this era, courted imprisonment during the *satyagraha* movements of Gandhiji. His collection *Albel* (All Well) has originality and force. His *Mahabatne Mandwe* a long love-poem has defiant over tones. His prose writings include *Sindhuni Premkatha*, *Malini* and other works. As a journalist he started writing satirical verses in the *Akhyana* style which had a slant on the day-to-day happening of the period. They were so popular that even though he has ceased writing such verse, all the important newspapers in Gujarat have a section devoted to the writing of that kind.

Mansukhalal Maganlal Jhaveri (b. 1907) and Sundarji Gokaldas Betai (b. 1905) are the two poets of this period whose names are mentioned just after the names of Umashankar and Sundaram. They are different in diction and temperament, but they have made important contributions to the poetic literature of this period.

Mansukhalal Jhaveri had a broken academic career. He gave up studies while at High School and joined a school as a teacher. During that period he published a long poem written in the manner of *Meghadoot* and called it *Chandradoot*. The felicity of diction and

the purity of metre at once drew critical attention. Around the same time he published a translation of Kalidasa's *Shakuntalam*. It was very well-done and he got a very good critical acclaim.

He joined studies again after a period of about six years and had a bright academic career. After passing his M. A. with Gujarati as the principal subject, he has been teaching Gujarati in Colleges.

His literary output is not small. It includes both prose and poetry. His collections of poems include *Fuldol*, *Aradhana*, *Abhisar*, etc. His poems, all throughout, have a chaste diction and flowing flawless meters. A group of longer poems, entitled "*Kurukshetra*" poems, and written in an epical manner, have been famous for their grand manner and adequate handling of both theme and meter. It is unfortunate that he did not write more poems in this group.

His books of criticism are *Thoda Vivechan Likho*, *Paryeshana* and *Abhigam*. They contain articles about various subjects. *Kavya Vimarsh* is a whole book devoted to the problem of poetry.

He has translated from other languages. His recent translation of Shakespeare's *Hamlet* is a masterpiece.

Sundarji Gokhaldas Betai studied Gujarati literature under the great Narsimharao Divetia. His purity of diction and flawless use of meter very much pleased the master who wrote an introduction to his first collection of longer poems (*Khand Kavyas*) *Jyotirekha*. After that he has published collections of smaller lyrical poems which have an individuality of their own, both so far as the style and the subject-matter are concerned. His collections include *Indradhanu*, *Visheshanjali* and *Tulsidas*. His language has a twang peculiar to him, and though he himself is a thorough Gandhian, his subjects are not typically of the Gandhian type. In purity only, they can be termed Gandhian.

Betai comes from Bet, near Dwarka. *Bet* means an island, and thus the sea appears quite often in his poetry. Being of a reflective nature his poetry is full of valid reflections about problems of human life and destiny. After the death of a son, he wrote an elegy called *Indradhanu*, which was full of poetic reflections. His another long poem, written after the death of his wife and entitled *Sadgat Chandrasheelane* ('To Chandrasheela) is one of the best poems in the language. It attains that stature due to the restraint with which terrific anguish and great love is expressed in that beautiful piece. He is still writing poems.

Besides poetry, he has written criticism also. His book of critical writings called *Suvarna Megh* (The Cloud of Gold) has received wide critical acclaim.

Though a graduate in law as well as M. A. of the University of Bombay, Betai never practised law. He has devoted his whole life to teaching students of the S. N. D. T. University where he is working as a Reader in Gujarati at present.

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Betai has rendered some valuable translations. A major job has been the translation of Thoreau's *Walden*. He has also translated the *Bhagvad Geeta* and portions from *Dhammapada* in verse.

Krishnalal Shreedharani and Prahlad Parekh were two important poets of this generation. Shreedharani wrote beautiful verses, plays, etc., even before Umashankar and Sundaram. His lyrical expression had a charm of its own, and he as well as Prahlad Parekh who began to write some years after him were among the first poets of that generation who wrote many pieces of what we call 'pure' poetry to-day. In that they differed from the general trend of writing inspired by and dealing in a major way with the Gandhian and other social ideas occupying the mind of the elite of those days. Much of what we call the most modern poetry to-day finds its source in the works of these two poets both of whom died comparatively young.

Shreedharani wrote even while he was a student at *Duksheena-murty* at Bhavnagar. His play *Vadlo* (The Banyan Tree) is a lyrical masterpiece. Its symbolism is catching and execution exquisite. It is a children's play, but it is universal literature. Other plays of his like *Mornan Indan* (The Eggs of the Peacock) and some one-act plays show flashes of his genius, but none has attained the excellence of *Vadlo*. His collection of poems *Kodiyan*, though uneven, was outstanding.

In early life he joined the Gandhian movement. In fact he was one of the batch of eighty people who joined the Dandi March of Mahatma Gandhi. After that, after a spell at Shanti Niketan he went to America for further studies where he published books in English, like *My India*, *My America*, which had a wide circulation. After spending about seven years in America, he returned to India, but for some years did not do any writing. Before his death he again began to write, this time with a new accent and a new twang, but fate cut short his life when he was again promising some fine things.

Prahlad Parekh was not a prolific writer. Being a school teacher he did not perhaps get as much time for writing as he would have liked to have. But his first collection of poems *Bari Bahar* (Outside the Window) contained some real gems. He remained, as a poet, almost untouched by the things current in the then atmosphere. His stay at Shanti Niketan must have added to the lyrical talent with which he was endowed in no mean measure. Another collection *Sarvani* followed after some years but it did not surpass excellence of *Bari Bahar*. A small collection of tales centred round two children and aptly named *Gulab ane Shivli* is his offering in prose.

Durgesh Shukla (b. 1911) is another good poet, dramatist and short story writer of this period.

Balmukund Dave and Venibhai Purohit are poets who belong to the latter portion of this era. They have both a charm and individuality peculiar to them and Balmukund's *Parikramma* (The Circling) and Venibhai's '*Sinjarav*' have carved out a corner

for them in the hearts of the poetry-lovers of Gujarat. Venibhai has written some charming short stories also. *Setu* and other stories of his are quite known.

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The other really fine poets, though chronologically belonging to this age, in fact belong to the period after 1947, except Harish Chandra Bhatt (1906—1950) whose *Swapna Prayan* published after his death has great literary merit.

But these are not the only poets who have contributed their mite during this period. Bhanushankar Vyas, Poojilal Dalvadi, Ratilal Chhaya, Premshankar Bhatt, Nathalal Dave, Devji Modha, Murli Thakur, Damodar Bhatt—Sudhamshu, Swapnastha and many others have enriched the literature of poetry during this period which has seen some of the finest writing done both in poetry and prose.

Turning to prose, we find that the same kind of good work done in that direction also, and that, the short story in particular has taken big strides during the thirties and the early forties of the present century, and that some really good work is done in the field of novel also.

After the pioneering work by Dhumketu and Ramnarayan Pathak in the short story, we have seen that Umashankar Joshi and Sundaram wrote some brilliant stories. They reflected the humanitarian influence of Gandhi and the equalitarian influence of the Russian revolution. Apart from that some experiments were made in the form of the short story and the trend towards realism took such a favourable turn that a Masterpiece like *Kholki* was produced.

Over and above these currents a new current was in the air during the thirties. That was the current released from a new direction—the direction of Sigmund Freud and the new Psychology. During that period Freud was very much read and his influence had begun to spread in the creative literature of the world. It was but natural, therefore, that the new influence should be felt in the literature of Gujarat.

Ramnarayan Pathak in some of his stories had dealt with the intricate working of the human mind and had exposed the big inner revolutions of things which from the outside seemed simple and innocuous. But this thing came to be dealt with on a bigger scale in the stories written during that period by Gulabdas Broker.

Gulabdas Harjivandas Broker (b. 1909) was neither a professor nor a teacher but a share broker. After graduating from Bombay he had gone to jail during the *Satyagraha* movement. There, he began to write some apparently simple looking stories, which he dared not publish for some years. A chance encounter with the veteran R. V. Pathak brought these stories to light. Since then he has been writing stories, plays, poems, criticism and other miscellaneous things. During recent years he has retired from business to devote himself entirely to literary pursuits.

CHAPTER 4. His stories created interest because of the psychological slant that they had. *Lata ane Biji Vato*, *Ubhi Vate*, (On the Main Street), *Manasnan Man* (The Minds of Men) are some of his collections. *Jwalant Agni* (The Burning Fire) is a collection of his one-act plays. That too has a psychological bent, and the full-length play *Dhumraser* (Smokerings) written in collaboration with Dhansukhalal Mehta, bears the same imprint. He has two volumes of critical writings published *Rupa Shrustiman* and *Abhivyakti*. His single volume of poems is called *Vasante*. *Mannan Bhut* (Mental Ghosts) is a recent three-act play of his.

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Pannalal Nanalal Patel (b. 1912) has a talent independent of any influences due to learning. Coming from a small village on the outskirts of Gujarat and Rajasthan, he had little schooling. But he began to write stories around 1936, which drew immediate attention. These stories had a background of the area from which its author came and they made a whole village alive for the people who read them. In earlier days Meghani, Dhumketu and others had written about villages but the village that Pannalal brought into being was a unique thing, and the life portrayed therein invested the simple, unlettered, ignorant men and women of the stories with a poetic hue. They were not mere automations working at the caprice of the author dictated, but they were alive; they were men and women with joys and sorrows, hopes and miseries which they expressed in their own inimitable manner. They pulsated with life.

The first volume of his short stories *Sukh dukhnan Sathi* (Companions through Happiness or Misery) made him famous. That induced him to write a novel. The first novel that he published *Madela Jeev* (Twin Souls) was a masterpiece.

That was in the early forties. Since then Pannalal has been writing a lot of novels and short stories. They are not all of an equal quality, but his novel *Manavini Bhavai* (The Possessions of Man) is another masterpiece. These two novels have placed him in line with the great novelists of Gujarat-Govardhanram, Munshi, and others. Other important books of his are *Vatrakne Kanthe* (On the Banks of Vatrak), *Orta* (Desires), *Karodiyannun Jalun* (The Spider's Web), *Vadamanan* (Seeing Off), etc.

Apart from novels and short stories he has also written some plays one or two of which have won critical acclaim as well as popular acceptance. The strange thing about them is that he has adapted two plays from the originals in English. One of them is an adaptation of Steinbeck's *Of Mice and Men* and another is a play called *The Black of The Moon* by Howard Richardson and William Burney. Without knowing much English he has been able to do this. That shows his grasp of the essentials of a thing and his natural tendency to give a form of art to things that he touches. His original plays *Jamai Raj* (The Son-in-law) and *Vaitarnine Teere* (On the Banks of the Vaitarni River) have been very successfully performed. His famous novel *Malela Jeev* has also received a dramatic version.

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If Pannalal Patel wrote about the villages of North Gujarat, Ishvar Petlikar (b. 1916) wrote about the village life in Character. He too has not received much education. After passing his Matriculation examination he worked for some time as a village school teacher and after that devoted himself to journalism and social work. He very much liked the novels of Ramanlal Desai. Inspired by that he too wanted to do some writing of his own. His background would, naturally, be a village, because he belonged to one, and because after Meghani and Pannalal, to write about village life and people was quite in order. The first novel that he wrote *Janamteep* (Life-term) breathed a particular aspect of village life from its every pore. It, incidentally, gave to Gujarat a convincing female character in its heroine Chandan. Petlikar's name was made.

Since then he has written many novels and collections of short stories. The more prominent among his novels are *Haiya Sagadi* (Fire in the Heart) Vol. 1 and 2, *Bhavsagar* (Ocean of life) and *Runamubandh* (Bonds of Fate). His short story collections include *Lohini Sagai* (Blood Relationship). The story of that name has become very well-known. His best stories are collected under the title *Petlikarni Shreshtha Vartao* (Petlikar's Best Stories).

Petlikar has been a life-long social worker. His particular field of work has been the problem of marriage. He has been in his own way a one-man counsellor of marriage to young men and women, and his advice is sought by many. He has a lot of thinking to do about this problem. And also, he has been a journalist of a sort. He has thus to think about problems connected with life in general. As a result he has written articles about many of these problems and collected them in books like *Sanskardhan* (Cultural Wealth), *Sausarnana Vamel* (Eddies of Life), etc.

But the first book, apart from fiction, that he wrote was delightful, indeed. That was aptly called *Gram Chitro* (Pictures of Village Life). In that he had given pen-portraits of various element who go to make a village what it is.

But an untoward result of Petlikar's social reform activity was his preoccupation with that aspect of life at the cost of the artistic element in his novels. That has not allowed him to grow as a novelist to the level which his early work promised.

Pitamber N. Patel is another novelist and short story writer who has been writing about life in the villages. His better known works are *Khetarne Khole*, *Tejrekha* and *Shraddha Fali*.

Pushkar Chandarvakar has also written novels, and short stories about village life. He has done some research in folk literature of Saurashtra and Gujarat.

Manubhai Pancholi-Darshak belongs to a different category. He is a Gandhian through and through. All his life he has worked in the field of education under the able and inspiring guidance of Nanubhai Bhatt and his great institution *Dakshinamurti*. Now,



CHAPTER 4. after the death of Nanubhai Bhatt, he is at the head of *Gram Dakshinamurti* which is conducting almost a rural university in Saurashtra.

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Darshak (b. 1914) had written much before but the publication some few years back of the first volume of his novel *Jher To Pidhan Chhe Jani Jani* (I have taken poison knowingly) skyrocketed him to fame, because that was the only novel written during the last many years which had an idealistic Gandhian bias, and which could yet claim artistic virtue of a considerable order. One character—Gopal Bapa—depicted in it is bound to be remembered for a long time. Another volume of that novel has been published recently but it has not the great appeal that the first volume had. More volumes are promised, because the novel remains unfinished up to now.

Before this, another work of literary value written by him was the novel *Deep Nirvan* (Going Out of The Lamp). It remained comparatively neglected, but with the new interest created after the publication of *Jher to Pidhan*, people again began to read this earlier work and appreciate its merit.

Darshak has been a very good student of history and his *Apno Varso ane Vaibhav* (Our Heritage and Its Glory) is well worth reading. His critical acumen is seen in his collection of critical writings called *Vagishwarinan Karnaful* (Earrings for the Goddess Saraswati).

While talking about novelists mention should be made of Gunvantrai Acharya (1902—1965) who wrote more than fifty novels and short stories, and whose novel *Dariyalal* (The Playful Ocean) became justly famous. He is one of the few Gujarati writers who wrote about adventures and brave deeds; Chunilal Vardhman Shah (1887—1966) was an old guard who wrote profusely. His novels were historical as well as social. The most sensational of the lot was *Jigar ane Ami* which dealt with characters who were related in a previous life, and which the author claimed was a true story; Mohanlal Mehta Sopan (b. 1911) has written many novels and short stories. His novels *Prayaschit* and *Sanjewani* were once a rage. His work as a journalist and one time editor of the *Janmabhoomi* also should be mentioned. His wife Labhuben Mehta has also written and translated novels. Bhogilal Gandhi and Nagindas Parekh (b. 1903) and Ramanlal Soni (b. 1907) though they did not write original novels translated most of the novels of Sharadchandra Chatterjee in Gujarati. Bhogilal wrote poems under the *nom-de-plume* *Upavasi*. He has done a lot of political writing also. Nagindas Parekh has translated some of Ravindranath's work as well as some masterpieces of criticisms of the West. Ramanlal Soni has written good children's literature. Bachubhai Shukla wrote three novels and did a lot of translating from Bengali which he knew so well.

There were many other writers also but their names may not be mentioned because the scope of this writing is limited.

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The main contribution, during this period, as was stated earlier, was in the realm of the short story as well as lyrical poetry. Most of the poets as well as short story writers have been covered so far but the works of some short story writers should be mentioned before we close the survey of the present period. Kishansinh Chavada's (b. 1904) short story collections *Kumkum* and *Sharvari* had much lyricism in it, but they were not free from sentimentality which vitiates the lyrical element sometimes. His major work, however, was *Amasna Tara* (Stars of the New Moon Night) which was a very fine admixture of a story and a reminiscence and which had a great appeal to readers of all ages and all strata of society. *Himalayni Patradhara* is a contribution made after the author devoted himself to the life of the spirit. His reflective prose, full of a lyrical element is widely appreciated.

Jayanti Ghelabhai Dalal (b. 1909) has made some important contribution both in the field of the short story and the one-act play. Born a theatre magnate's son he knew the stage from his birth as it was. The period of his study was also remarkable in that during his college days there was a big strike and he was among the leaders. Since then he has been associated with politics, political movement, journalism and writing. Being an active participant in political movement, and his ideology being socialistic, his early work was very much influenced by those ideas and ideals, and it was not always free from a propagandistic bias. During 1936 or so, most of the more prominent writers were devoted to 'progressive' literature and Dalal was no exception. Umashankar Joshi was one of the first secretaries of the Progressive Writers' Association in Gujarat.

Fortunately, the artist in Dalal progressively triumphed over the propagandist and pamphleteer, and he wrote some really fine stories and one-act plays. His collection *Aa Gher Pele Gher* (At This House and That) showed a definite break from earlier collections like *Uttara* and *Mukam Karoti*, which also contained some good pieces. His *Adakhe Padkhe* (Side by Side) carried on the good work.

As in stories, so in one-act plays. His *Pravesh Trijo* (Scene III) and *Pravesh Chotho* (Scene IV) contain some of the finest one-act plays that he has written.

As a writer Dalal differs from others in that he has a listing sense of satirical humour, and a language which can be an apt instrument for conveying his sore sensibility. But in spite of all that soreness and satire, he has a deep humanity treasured inside him and that comes out uppermost in his best work. The most deeply moving stories *Jagivane Shun Jovun* (What Should Jagivan See?) and *Abhlano Tukdo* (A Patch of The Sky) are remarkably free from this satire and this soreness and are full of a deeply moved sensibility.

His novel *Dhimu ane Vibha* does not come to much.

He has done a lot of translating, too. His translation of Tolstoy's *War and Peace* has been monumental. Many other European and American classics have also been translated by him.

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His speciality as a short story writer, and to some extent as a one-act play wright, has been his experimenting with form. In that matter he can be said to have sensed the shape of things to come. Those experiments did not always bring a happy result, but they pointed a way of course.

Chunilal Kalidas Madia (b. 1922) is another successful writer of short stories, novels and plays. His special contribution has been the depiction of life in the villages in Saurashtra. His mastery over the dialects of those parts is surprizing. Meghani before him depicted life of those parts, but he dealt mainly with the middle classes when he was not reproducing folk tales and poems. Madia on the other hand has written about a still more unsophisticated strata of society and brought his characters alive. His locale also has been convincing. The range of his collections of stories is big, the most prominent of them being *Ghughavtan Poor* (Raging Floods), *Champo ane Kel*, *Padmaja*.

The weapons in his armoury are many, and he makes full use of them. His main defect as an artist lies in his conception. In paying much attention to the details and other aspects of his work he, many times, leaves the central pivot weak and a little defective.

His novels have been widely read. *Vela Velani Chhanjeli* (Turns of Fortune) and *Liludi Dharti* (The Green Earth) are the more prominent among them. His one-act plays collected in *Rangda* and *Vish Vimochan* display a good control over craft. He has written two full length plays also.

His criticisms have been collected in volumes like *Granth Garima* and *Shahmrug Suvarnamrug*. जयने

Another important writer of short stories is Jayant Khatri. He has published only two collections of short stories, *Foran* (Drizzles) and *Vahetan Jharnan* (Flowing Springs) but their language style and approach are different and the individuality of the author comes pleasantly out of them. And thus they make an important contribution. Bakulesh and Jitubhai Mehta formed a triumvirate with Khatri in this new style of writing but Khatri proved the most artistic.

Thus we see that this age has produced excellent work in poetry, short stories, novels and one-act plays. Full length plays like *Allabeli* by Gunvantraai Acharya, *Dhumraser* by Broker and Mehta and *Sharvilak* by Rasiklal Parikh have been created during this period. But along with these creative things, the age has produced some good literature of scholarship. We cannot close the review of this age without mentioning some outstanding works accomplished during this period.

Dolarrai Mankad, Bhogilal Sandesra, K. B. Vyas, Rasiklal Chhotalal Parikh, Harivallabha Bhayani, Hariprasad Shastri, and Keshavram K. Shastri have been the most outstanding among the scholars who have enriched Gujarati letters during this period.

Dolarrai Ranjildas Mankad (b. 1902) who is now the Vice-Chancellor of the Saurashtra University, has been a Sanskrit scholar known throughout India for his studies in Sanskrit drama. His *The Types of Sanskrit Drama* is well-known. He is also famous critic and surprisingly he has published a long poem also. His book *Naivedya* (The Offering) won the Sahitya Akademi Award a few years back.

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Dr. Bhogilal Jechand Sandesra (b. 1917) is another well known scholar and historian. His researches and scholarly work in the Jain collections are very well-known. His *Itihasni Kedi* (The Tracts of History) is one of his many outstanding contributions. Many fields of scholarship have been tackled by him, and his imprint on all of them has been always favourably noticed.

Prof. K. B. Vyas (b. 1910) is another indefatigable worker in the field of research. He has edited many learned books like *Kanhadde Prabandh*, *Vasant Vilas Fagn*, etc. He has also written about grammar and other subjects.

Rasiklal Chhotadal Parikh (b. 1898) is a veteran in the field. In collaboration with Ramnarayan Pathak he had translated *Ullas* 1 to 6 of Mammata's *Kavya Prakash* and recently he has published his very famous book of philosophical thought *Anand Mimansa*. Besides doing much work in the field of scholarship and thought, he has written the Sahitya Akademi Award winner play *Sharvilak*. He has published collections of poetry and short stories also. He was elected the president of the Gujarati Sahitya Parishad at its twenty-second session held at Vile Parle in 1963.

Dr. Harivallabh Chunilal Bhayani is a scholar in *apabhransh* and Old Gujarati, but he has a versatile talent and multiple interests. As a scholar and editor of note he has enriched the language and literature of Gujarati. His work has made him known in the scholastic circles all over India and even abroad. His masterly editing of *Pauma Chariyu*, his collection of scholarly writings *Vagvyapar*, his research articles and essays collected in *Shodh ane Swadhyay* have given him a position of respect. Besides these, he has written a book called *Jatak Kathuo*. It is not a translation of the *Jataka* tales, but it is a retelling very well done. He has translated some poems also.

Dr. Hariprasad Shastri is a well-known historian, and Keshavram K. Shastri is a scholar who has done valuable research work connected with the medieval poets of Gujarat. His writings are voluminous and they cover many fields. He has translated many works from Sanskrit.

This leaves the veteran philosopher Pandit Sukhlalji (b. 1880) unmentioned, but his work in the field of philosophy and his scholarship in the field of Jainistic and Buddhist studies is so valuable that they require a special mention. He is known throughout the length and breadth of India and for his vast erudition in spite of the handicap of blindness which he was cursed with since early in life. He was one of the followers of Gandhiji and his outlook

**CHAPTER 4.** has always been coloured by Gandhiji's views of life. His book *Darshan ane Chintan* won the Sahitya Akademi Award some years back.  
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Muni Jinvijayji (b. 1888) is another great name in research scholarship. Bhayani owes a great deal to the able and understanding guidance of Muniji when he was working under him. He has edited and published many valuable old books, and though he was a Jain Muni once, he gave up his *deeksha* to devote himself entirely to scholarship.

Vadilal Motilal Shah (1878), Pandit Bechardas Dosh (b. 1890) and Manjural Majumadar (b. 1887) have been other scholars whose work is well-known. Shri Popatlal Govindji Shah has done some good work in the field of anthropology.

In history Durgashankar Kevalram Shastri (1892-1952) has rendered yeoman service. His *Vaishnan Iharmano Itihas*, *Ayurvedno Itihas*, *Apni Sanskritinan Ketlank Vaheno* (some currents of our culture) are very authentic and learned. His whole life was devoted to fruitful scholarship.

We cannot close this period without mentioning the very valuable work done by Gijubhai Badheka and Taraben Modak in the field of children's literature as well as in education. It was Gijubhai who had joined Nanabhai—Nrisimhaprasad Kalidas Bhatt in the great educational institution called Dakshinamurti at Bhavnagar. There he established *Bal Bhavan* and produced much valuable literature for children and about children. Nanabhai wrote wonderful sketches of characters from Mahabharata and Ramayana. His autobiography *Ghadtar ane Chantar* is very inspiring. He was the Minister of Education in the first Cabinet of Saurashtra. That was due to the great work he had done in the educational field through his Dakshinamurti Bhawan where he was very ably assisted by Gijubhai and Harbhai Trivedi. Harbhai looked after the psychological development of students and wrote much on that subject. The work of this triumvirate in the field of education, and of Gijubhai and Taraben in the field of children's literature remains unrivalled even up to the present day.

Smt. Hansaben Jivraj Mehta (1897) the ex-Vice-Chancellor of the M. S. University of Baroda has written quite a number of books in the field of children's literature. Her three plays, *Goliarni Musafari* etc., are well-known books for children. She has translated some plays of Shakespeare and Moliere.

Hiraben Pathak has done some critical writing. Vinodini Neelkanth has written some novels, short stories and other miscellaneous articles.

Bachubhai Shukla wrote *Adhurun Swapna* and other novels. He translated Rabindranath from Bengali.

This is only a brief outline of the literature of Gujarat during the period known as *Gandhiyug* in Gujarati. It covers a period from about 1914-15 to about 1947. It is rich in poetry, short

stories, novels, scholarship, criticism and miscellaneous other writings about scientific and other subjects. Dramas and essays are not among its strongest achievements, but some substantial work has been done in that field also. Besides the Hindu writers, Parsis like Adi Marzban who is honoured by the conferment of a Padma Shri on him, and Phiroze Antia have made substantial contributions both in the field of writing and production of dramas. Muslim poets like Shayda, Barkat Virani—Befam—and others have developed that special branch of lyrical verse called the Gazal. In short, this period can stand very well in comparison with the period preceding it.

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Now we can talk about the period from 1947 to the present day.

When we turn from the *Gandhiyug* which ended in 1947 though in actual practice it ended a little earlier to the present day, we find revolutionary changes both in the matter and manner of literature. That change is apparent even to the lay eye. It is so big. The change in the manner is so apparent that even a tyro in these matters cannot but be aware of it, when he just glances at things written before 1947, and those written to-day ; the change in the matter is sometimes revolting to sensibilities nurtured on themes and ideals of the Gandhian era.

Reasons for that are not far to seek. The most portent note in present day up-to-date literature is its tone of disillusionment, despair, much obsession with darkness and death, a feeling of isolation and alienation and a complete break from an idealistic viewpoint. That is due to forces working all over the world to-day, and it is accentuated by a feeling of the shattering of dreams that people had dreamt for years about the great results that independence from foreign rule would bring to them. But that was not to be. The reality that faced people after independence was in such sharp contrast to what was hoped for, that what the creative man had to say about it was anything but complimentary. So, he withdrew himself from the outer world and rivetted his attention on the inner world of his psyche as his counterparts in other parts of the world were doing.

Similarly the manner of writing had changed throughout the world. New experiences demanded a new technique and a new method of organization. The inner world could be grasped and visualized not by a simple process of narration or description but by a deft use of symbols, images and fantasy. And if these things came, the very language used needed a change.

Slowly but surely all these things came, and the emerging literature presented a newer picture. But that took some time. For some years from about 1945 to about 1955 there was a period of stagnation. People were speaking in old tones and writing on themes which had no real meaning left. They were writing in the old manner which by over use had lost its appeal of beauty. But here and there new voices were heard and new things were showing their heads. They presaged the change that was to come, but their matter had

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not still adopted the dark sullenness of later days. The most attractive of the voices so heard was that of the poet Rajendra Shah, we shall certainly talk about him and others but as the period is too near us we shall only look at its salient features and talk about its more prominent writers without going into many details.

Rajendra Keshlal Shah (b. 1913) though belonging by age to an older generation, belongs, as a writer, to the newer generation. His first collection of poems named *Dhwani* (the sound) published in 1951 made a stir that is usually made when a very unusual phenomenon occurs. And it deserved all that stir. It showed a complete break from things written previously, both in its matter and its manner. Where poets were giving prominence to meaning, under the inspiration of the *Arthaghanata* theory of Balvantrai Thakore, and where theme had an importance due to the inspiration of the Gandhian age, this poet gave importance to neither. The important factors in his poems were the word and the sound, and the beautiful lyrical magic that they created, and the romance that they generated. There was no call to arms in his poems, no songs of the downtrodden and the depressed, but the song of beauty and love and nature and life in general. That one book established him as the first and the foremost poet of the new age.

Since then he has been writing beautiful poems and his collection *Shant Kolahal* (Quiet Noisiness) has received the Sahitya Akademi Award some years back. His songs possess a great charm and they are very often sung as once songs of Nanalal were sung. Strange as it may seem, he is businessman running printing press in Bombay. Rajendra Shah's name is very often linked with the name of Niranjan Bhagat as the names of Umashankar and Sundaram were linked together in a previous era.

Niranjan Bhagat is a poet of very fine sensibility and extraordinary lyricism. He has a modern view of things also expressed in the true modern manner. His book of poems *Chhandolaya* has been quite famous. His group of poems about Bombay called *Praval Dweep* (An Island of Corals) remind one of some of Beaudelaire's poems, though he has not borrowed from the French poet. He is a professor of English and his erudition is vast. His poems are not overburdened by his learning, though, they have a fascinating charm, which have kept the name of the poet in the forefront though he has not written much poetry after that. Since the last few years his sphere of interest has changed and he has ceased writing at all.

Niranjan Bhagat has written poetry and some criticism of a high order. Rajendra Shah has written a beautiful one act play in verse called *Gati Mukti* and a few short stories, but his main contribution has been in the field of poetry.

Priyakant Maniar (b. 1927) is another poet with a very fine lyrical sensibility. His first collection *Prateek* (Symbol) though small in volume contained some very lovely poems. Though doing business in Ahmedabad (he has been selling bangles for women)

he has been writing poetry continuously. His two other collections *Ashabda Ratri* (The Silent Night) and *Sparsha* (The Touch) have maintained the standard that he has created for himself. The poem *Ashabda Ratri* is a lovely piece which proclaims the magic that can be created by words. Coleridge's dictum about poetry "the best words in their best order" can very aptly be applied to pieces like that.

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Natvarlal K. Pandya-Ushanas—(b. 1920) is a poet in the grand manner. He can be as lyrical as any other poet and as reflective too. He has written a lot of poems and they have a great variety of subject-matter and treatment. He has published a whole book of longer poems—*Nepathye* (Behind the Scenes) and other collections of poems like *Prasoon* (Flower) and *Trunno Graha* (A Planet of Grass). His versatile powers and bold verse have always had a peculiar charm. He is, perhaps, the most prolific among the poets of the newer generation.

He is a professor of Gujarati in Valsad, and a fine critic. His book of critical essays *Roop ane Rasa* has won critical acclaim.

Jayant Pathak is another important poet of the present generation. His main forte is lyricism. His collection *Marmar* (Rustling) *Sanket* (Signal) and *Vismay* (Wonder) are known for this quality which always retain the upper hand in his poetry.

Pathak has qualified for a Ph.D. Degree from the university of Gujarat for his thesis *Adhunik Kavita Pravah*, wherein he traces the history of modern Gujarati poetry. His collection of critical essays *Alok* (Light) and some autobiographical writing that he did in the pages of a magazine show his insight. He is very much liked as a professor of Gujarati at Surat.

Harindra Dave (b. 1930) and Suresh Dalal are always spoken of together though their poetic powers are not expressed in the same manner. They are very close friends, and are always found together, and attend poetry reading programmes mostly together. That may be one of the reasons for that—Another reason is the lyrical element and the approach towards the kind of poetry that they have chosen to write.

Harindra Dave's songs have become very famous. Some of them are recited throughout Gujarat. His other poems also betray a fine sensibility and tender feeling for words. His collection *Mauna* (Silence) has been welcomed for these qualities of his verse.

He is writing criticism also. At present he is editing a literary monthly called *Samarpan*.

Besides poetry and some criticism he has written two novels *Aganpankhi* (A Bird of Fire) and *Palnan Pratibimb* (The Moment and Its Reflections). The latter is appreciated for its new manner of delineation of a subtle theme.



**CHAPTER 4.** Suresh Dalal's poems have romantic as well as light touches. But the light touches are so only apparently. Behind them they most often cover a serious purpose. Some of his poems have been collected in a volume called *Ekant* (Solitude). His fresh imagery and charming manner always attract attention.

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He is very well-known for his poems for children. His collections of children's poems *Bhiloo*, *Alak Chalanu* and *Ittakitta* have all the charm that such pieces require. Even tiny tots are seen uttering these verses of his. As a lover of poetry Suresh Dalal has compiled volumes of verses for the best poems written in Gujarati in particular years. These volumes are named *Kavita* 1953-54-55-56-57-58-59.

His editing of two volumes of *Samidh*, a publication by the Somaiya College in Bombay where he teaches Gujarati literature is outstanding. The matter contained in those volumes and the labour undertaken in its collection by its indefatigable editor provide guide-lines to others for doing similar work.

Prajaram Raval is another independent voice working in the field of poetry. His volumes *Padma* and *Nandi* show how different he is from other friends working in the same field. Recently he has translated *Raghuvansha* of Kalidasa in Gujarati verse. He himself, and his poetry too are much influenced by the spiritual ideology of Shri Aurobindo.

Another poet who is very much influenced by the spiritual ideal is Makarand Dave. His language is vigorous and his expression has the verse and vivacity of Saurashtra from where he hails. His poems are collected in books. *Sangna* is one of them.

Ramesh Jani has not published a collection of his poems so far but he has written some beautiful pieces. His play *Hutashani* is published. His short stories are attractive. He has written some critical essays, too.

Shivkumar Joshi who rightly belongs to this period is not a poet but a play wright, novelist and short story writer. He began his career as a writer of one-act plays, and his first collection of one-act plays was published in the early fifties. He dealt generally with the problems of the middle classes and his apparent humour contained deep undertones of sympathy and understanding. The first success encouraged him to write more and more, and during these few years, amidst the busy life of a cloth merchant at Calcutta, he has produced considerable volume of literature which includes many one-act and full-length plays, novels, and collections of short stories. He himself is a versatile personality.

He can write, paint, sing, direct and produce plays and act therein. Some of his own plays that he has directed and produced and acted in have been highly successful. His play *Suvarnarekha* has recently won the Natya Akademi award for being the best play written in Gujarati during three years. His other successful plays include *Angar Bhashma*, *Sumangala* and *Durvankur*.

Of his many novels *Anangrag* and *Aabh Ruve eni Navalakh Dhare* are better known. His most ambitious novel, so far, has been his recently published *Diyo Abhaynan Dan*. Some short story collections are also published by him.

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During the period up to now, i.e., up to 1955—1960 one thing has been common to all writers, whether of prose or poetry. The writings of all of them have had a definite break with the writings of the Gandhian era, but the thing that denotes the break is the preponderance of the lyrical element over the element of *Arthaghanata*; but the approach so far has been a little romantic, and even the poems of Niranjana Bhagat have not lost the hopefulness in a better future or faith in values like love, friendship, consideration. But roundabout 1955—1960 another break seems to be in the offing, and that heralds what is suggested at the beginning of this chapter the writers' loss of faith in values, his feeling of alienation and isolation and his obsession with darkness and death and his aversion of things suggesting light, life, and perhaps, love too. This can be seen in the symbols and images that he uses and also in the use that he makes of language for attaining his purpose.

The big exponent of this change is Suresh Hariprasad Joshi (b. 1921) whose stories, poems and critical writings have helped much in moulding the conditions for change in the above-stated new direction.

A brilliant student of the University of Bombay, Suresh Joshi has been teaching Gujarati literature for years now. At present he is teaching in the M. S. University of Baroda from where he obtained his doctorate in Gujarati.

His first collection of short stories *Grihapravesha* (Entry in the House) created a revolution as it were. Its themes were not always very revolutionary but the treatment he gave them was certainly such. And the bold open manner in which he described things which the writer of an earlier generation would have avoided even to suggest, at once put the stories in a new light altogether. The poetic brevity with which he clothed his stories and the symbols and images which he used in abundance to bring out his artistic import made these stories 'new' stories in a real sense of the term.

After this first collection he has brought out other collections like *Biji Thodik* (Some More Stories) and *Apicha* (and Even Then) and they too carry on the tradition he has established for himself. The experiment in form goes on and more and more suggestiveness is made use of to bring out the desired result, even though, at times, the result is observed and the whole thing appears smoggy and airy. Voices have begun to be raised against the artistic excellence of such experiments, and the repetitive manner of the symbols and fantasies that he employs, but still the fact remains that he is the principal pioneer of a new movement.

The same thing applies to his poetry, too. He is of course a much better writer in prose than in poetry, but the innovations that he has made in his poems in *upajati*, and later in *Pratyancha* which has

**CHAPTER 4.** replaced in, heralded the new age in poetry, as his stories had done in prose. After that the voice of hope and of a happy romance and smooth feeling of love seems to be silenced from literature, and the grim and the gruesome, the dark and deadly seem to be holding away. This is not said in reproach because that is the way in which the literature of the world has been moving in recent times, and, being a good student of that literature he reflects world trends in his own writings. That study of his and his awareness of currents in world literature, and in its aesthetic and critical aspects are very much to the fore in his critical writings. The whole emphasis has shifted, in his writings, from content to form, from matter to manner, from what the writer has to say, to the way in which he says it. His book *Kinchit* (Something) remains for many a source book for a new emphasis in critical approach.

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Gulam Mohammad Sheikh the well-known painter has created many poems which reflect this new tendency in verse. Many other writers, for some years, tried to write in this manner.

Dhiruben Patel and Kundanika Kapadia though writing in this period, on account of their lyricism and approach and the idealistic and romantic undertones, belong to an earlier period. Dhiruben Patel's novel *Vadvanal* has become justly famous and her short story collections like *Adhuro Kal* and *Ek Lahar* find a passage to the heart of the readers through her subtle delineation of finer emotions.

Kundanika Kapadia's short stories collected in Premnan *Ansu* (Tears of Love) give a true picture of her delicate sensibility. She is doing a fine piece of work as the editor of Gujarati *Navnit*.

After Suresh Joshi, the real exponents of the new style of writing in fiction have been Chandrakant Bakshi (b. 1932) Madhu Rai, Mohammed Mankad and Raghuvir Chaudhari. They have enriched Gujarati literature of the recent period by their novels and short stories. They have got an originality of approach, style and treatment which are peculiarly their own.

Chandrakant Bakshi deals in readymade garments in Calcutta, but his stories and novels have no readymade formulae to offer. They possess an individuality which is endearing in spite of the violence and apparent indifference to establish values evident in them. They have very subtle and human undertones, and their appeal is that of art. His first novel *Padgha Dubi Gaya* (The Echoes Have Vanished) had some echoes from Hemingway whom the author resembles in many ways, but his originality was unquestioned. Since then he has written other books among which *Akar* (The Form) is a masterpiece. It is new literature in every sense of the term. His *Paralysis* the most recent novel, has abjured violence and sex and has become a very moving human document. His forte is his prose style which is at once vigorous and tender and which can reflect the life in a city with as much poetic insight as Pannalal reflects the life in a village in his works.

His short story collections have a vigour and a beauty all their own. *Ek Sanjni Mulakat* and *Meera* are noteworthy examples. The merit in his writing outweighs the many obvious faults and pitfalls peculiar to him.

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While Suresh Joshi depicts the fantastic and Chandrakant Bakshi the out of the way in life, Madhu Rai excels in the depiction of the insignificant small man in a big metropolis like Calcutta. His satire, irony, sense of humour and undoubted poetry all combine to bring about the desired result of giving a shape to the indescribable mental agony of such small frisks. That was why when the collection of his short stories *Banshi Namni Ek Chhokri* (A Girl Named Banshi) was published, it had created a sensation. By that one book he has established himself as a writer in Gujarati. His more recent novel *Chahera* (Faces) is remarkable for his insight into human motivations and the pathos inevitably allied with it. He holds much promise. His one-act play *Jhervun* published recently in a magazine promises a bright future for him as a dramatist also. The only drawback seems to be his tendency to make many experiments in which he seems to be equating obscurity with excellence. But he is so young, it seems almost certain that he will outgrow that stage, and many more fine pieces of writings will come out of his pen.

Mohammad Mankad is another bright figure. His novels and short stories have attracted a large and understanding readership. Living in Saurashtra and making a professional job he has captivated the minds of his readers by his stories which do not lack the element of story, as do the works of many bright new writers but which, nevertheless are new writing in many senses of the term. They use a new language and a new idiom and they are soaked in the new atmosphere and system of beliefs. His famous novel *Dhummas* (The Fog) is woven round the idea that life is so foggy that one cannot have a set of values about it. His strong point is the delineation of psychological undercurrents motivating human action. His other better known short novels are—and he is at his best in short novels—*Vanchita* (The Cheated) and *Kayar* (The Coward). His short stories do not possess the strength of his short novels.

Raghuvir Chaudhari is a professor of Hindi in Ahmedabad. His prose writings carry some influence in them of Hindi syntax and idiom. But he has a very original prose style. His novels *Purvarag*, *Amrita* and *Avaran* prove that. Besides this style, he has some reflective things to say about so many things and he says them through his novels, but the artistic import of the novel does not suffer on that account generally, because those things are cleverly woven in the fabric of his novels. His novel *Amrita* was widely appreciated and acclaimed when it came out in 1965, because in that he had made a very welcome experiment of depicting the human predicament through the medium of intellect. All the main three characters in that novel are highly intellectual and they parade that element throughout the book. Sometimes it becomes pedantic on that account but the author can cleverly maintain the artistic balance.

His humorous novel *Eklavya* has proved a flop.

**CHAPTER 4.** Raghuvir Chaudhari has written poetry and short stories also. His collection of short stories *Akasmic Sparsh* (The Incidental Touch) has not proved the success it had promised to be, because the author is too vividly apparent in most of the stories and they lack variety of experience. His poems are promising, but he is better as a critic. He has written some really good articles about criticism which show his acumen in that field.

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Saroj Pathak is well-known for her short stories. She depicts forcefully the working of the feminine mind in all kinds of situations. This is a sort of a general remark, because she is not out of sorts where a masculine mind is to be depicted, but, naturally, she has written a lot of stories about women. Her truly fine literary sensibility is sometimes initiated by a strident, high pitched tone she adopts in some of her stories, but in spite of that her work has considerable literary value.

She is engaged in teaching Gujarati at a College in Bardoli, Gujarat, where her husband Ramanlal Pathak also teaches the same subject. He too has written some fine stories and some critical articles in a humorous vein. Vasuben has also written two books of short stories and one novel.

Bhagvatikumar Sharma is known both as a novelist and a short story writer. He is a known journalist, too. Though he began his career as a writer of short stories, his two novels *Padchhaya Sang Preet* (Falling in Love with a Shadow) and *Na Kinaro Na Mazdar* (Neither at the Shore nor in the Midstream) offered a newer fare by the manner of their writing. Though they have their faults, too, these books promise many more things to come from this young author. The short stories are rather lax for this age where they are so well knit.

This newer change is not confined to prose writing alone. Suresh Joshi may not be considered a very great poet and Gulam Mohammed Sheikh may have helped in initiating a newer way of writing, but the trends they set in motion, and the ideas spread by Suresh Joshi through his critical writings have borne fruit and some really good poetry has been created as a result.

Labhshankar Thakar, a professor of Gujarati and an Ayurvedic physician at Ahmedabad is a leading poet of the newer generation. His collection *Vahi Jati Pachhal Ramyaghosha* (The Sweet Sounding River Flows Behind) is an outstanding achievement. By this time that is around and after 1960 a new movement in verse has taken roots. That is the complete liberalization of verse from the shackles of metre. Vers Libre was free verse, but verse all the same. This poetry is *Achhandas* (without metre). It is very akin to prose, though it is prose used in a different manner which makes it poetry without a metre. Poets of this generation are adept at both metrical and *Chhandas* verse. Labhshankar's poetry is an example of that. He is equally at home in both types, and has produced good poems in both manners.

Besides poetry he has written one absurd drama in the style of a play by Beckett or Ionesco. This play is written by him in collaboration with another poet named Subhash Shah. The play is called *Ek Under ane Jadunath* (A Mouse and Jadunath). It is a good specimen of a newer kind of writing so far as plays are concerned. That play has been successfully put on the stage by Minu Kapadia.

Labhshankar has, in collaboration with Dinesh Parekh (another poet of the newer generation) written a small hand-book about the novel called *Inner Life*. Strangely enough the title is in English though the book is in Gujarati. It is indicating of the newer trend.

There is a whole group in Ahmedabad devoted to this new trend. It calls itself *Re Math*. (The Re Monastery). Labhshankar Thakar, Subhash Shah, Dinesh Parekh, Adil Mansoori, Chinu Modi, Ravji Patel, Rajendra Shukla and others form members of that group.

Adil Mansoori is a fine poet who writes beautiful gazals. His collection *Pagrav* (The Sound of the Feet) contains some really fine pieces. He writes other types of poems too.

Chinu Modi is also a good poet and a novelist. His short novel *Shaila Majmudar* is very charming and holds a big promise for the young author. Similarly the novel *Ashrughar* (The House of Tears) by Ravji Patel holds a great promise for its young author who is also a remarkable poet.

Nalin Raval who teaches English at a college in Ahmedabad is not a member of the *Re* group, but he is a fine poet with a delicate sensibility and beautiful expression.

One other poet Hasmukh Pathak deserves special mention though he has ceased writing after publishing a small volume of eighteen poems called *Nameli Sanj* (The Falling Evening) in 1958. It had all the attributes of fine poetry and of new poetry as well. Shekhdam Abuvala is another poet who has migrated to Germany and ceased writing poetry.

Digish Mehta is not a poet but he represents the newer generation by his work in prose. He wrote some very fine light essays and then came out with a small bright novel called *Aapno Ghadik Sang* (Our Transitory Meeting). His critical writings contain deep meaning but his style of writing make them a little obscure.

The same can be said of the critical writing of another bright young man Sitamshu Jashashchandra Mehta (b. 1941). There is a depth in his perceptions, but his style makes his prose writings difficult to understand. His poems too are difficult to understand but they have the real touch of genuine poetry. His poetry is sur-realistic, and his images and symbols are very powerful. He seems to have a very bright future in his literary career.

His younger friend Prabuddh Parekh has also written some good verse, but Shreekant Shah has written a remarkable novel called *Asti* (Existence). It is a very new and a very bold experiment and though opinions may be divided about it, its force and contribution cannot be doubted. His poems also are equally forceful and they also expostulate a new consciousness.

**CHAPTER 4.** Jyotish Jani is another promising young poet and short story writer. Besides these poets, novelists and short story writers this period has produced some good younger critics also. Bholabhai Patel is perhaps the most outstanding among the younger critics. Though influenced by Suresh Joshi's writings in the first instance these younger people have overcome that influence by now, and they are speaking in their own voices which are at times at variance with the voice of Suresh Joshi. Bholabhai teaches Hindi at Ahmedabad but he can read many languages and his reading is considerable. He has an original point of view, and has scholarship enough to substantiate it.

**Gujarati.**  
**MODERN PERIOD.**

Aniruddh Brahmabhatt, the professor from Billimora is another critic who has an original point of view and sound grasp of aesthetics. He has recently translated Aristotle's Poetics into Gujarati. Jashvant Shekhdivala and D. D. Jadeja from Vallabh Vidya Nagar have written some good essays of criticism. Chandrakant Mehta and Jashbhai Patel belong to an older generation.

Thus we see that during the past twenty years after 1947, this period of time has rendered some remarkable account of itself so far as literary achievement is concerned. It has produced some women writers who can be mentioned not because they are women but simply because they are good writers themselves. We have already mentioned the story, but Geeta Parikh (b. 1929) is a poetess who should be mentioned for the sweetness and charm of her verse. That is a new departure so far as this period is concerned because very few women could be mentioned in the former age.

But that may have only a sociological interest. So even if we do not talk about that, we can say that this period has produced some remarkable poems, short stories, novels and critical essays. It has made new experiments and established new trends. It reflects the trends prevalent in the world outside India, but those trends are not a pale shadow or an imitation only. Though sometimes shadow or imitative writing is bound to emerge under the conditions as they exist to-day, much genuine work is done, and that too of a high literary order. We can confidently say with poet Nanalal that "Gujarat is well and is on the right road to progress."

We cannot close the survey of the present age, however, without mentioning the work of some popular novelists and short story writers, though their work generally disclose neither a new trend nor a new awareness. They write stories and novels, which are widely read and appreciated by the general bulk of readers.

Sarang Barot is one of the most read novelists of the present generation. His novels like *Nandanvan* have been made into films, and all of his other novels have always been in demand. He has written many short stories, some of which are really good. He has written a play *Prem Sagai* (Relationship of Love) which was performed in Bombay.

Vithal Pandya, Rasik Mehta, Maganlal Desai-Kolak, Chandulal Selarka, Jashvant Mehta, Abid Surti, and Dinkar Joshi are some of the names which are household words in many houses in Gujarat. They are all young and all writing continuously.

CHAPTER 4.

Gujarati.

MODERN PERIOD.

Magazines too have not lagged behind during this period. *Kshitij* of Suresh Joshi, *Ruchi* edited by Chunilal Madia, *Granth* edited by Yeshvant Doshi and *Vishva Manav* of Bhogilal Gandhi are some of the magazines brought out during this period. They along with others of the former age like *Sanskrit* of Umashankar Joshi and *Kumar* of Bachubhai Raval are performing a very useful function. Krishna Veer Dikshit is trying to do his best through the literary column of *Janmabhoomi*. The past has been fruitful, the present is promising and then Gujarati literature can look into the future with hope and excitement.







सत्यमेव जयते

## CHAPTER 5—SINDHI\*

ACCORDING TO THE GENEALOGY OF INDO-ARYAN LANGUAGES Sindhi language could be regarded as a grand-daughter of Sanskrit and a daughter of Prakrit along with its other sister languages of Northern India. Early European Indologists like Sir George Grierson, Mr. John Beames and Dr. Ernest Trump have paid glowing tributes to the high status of Sindhi language. The latter scholar writes in his †Sindhi Grammar: "The Sindhi is a pure Sanskritical language, more free from foreign elements than any other of the North Indian Vernaculars. The old Prakrit grammarians may have had their good reasons to designate the *Apabhraṃś* dialect from which the modern Sindhi is immediately derived, as the lowest of all the Prakrit dialects; but if we compare now the Sindhi with its sister-tongues, we must assign to it, in a grammatical point of view, the first place among them. It is much more closely related to the old Prakrit than the Marathi, Hindi, Punjabi, and Bengali of our days, and it has preserved an exuberance of grammatical forms, for which all its sisters may well envy it."

CHAPTER 5.

Sindhi.

INTRODUCTORY.

Up to the seventh century A. D., when Sind was under Buddhist and Brahmin rulers, Sanskrit and later Prakrit were the languages used in Sind. From 711 A. D. onwards Arabs and Arghoons conquered and ruled over Sind, but the language of the people continued to be Prakrit and *Apabhraṃś* Prakrit. It was about 1100 A. D. that the present Sindhi language was derived from the *Apabhraṃś* like other Indian languages. Then during eight more centuries of Afghan and Moghal rule up to 19th century, the impact of Arabic and Persian languages was increasingly felt on the original Sindhi language, until it became a rich compound of three different great languages: Sanskrit, Arabic, and Persian. Sindhi literature produced in the latter part of this period was so rich that soon after the British conquest of Sind in 1843, Richard Burton wrote in his ‡*History of Sind*: "As regards the literature in the Sindhi tongue, it may be easily asserted that no vernacular dialect, at the time of our taking the country, possessed more, and few so much original

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\* This chapter is contributed by Prof. M. U. Malkani.

† Dr. Ernest Trump: "Grammar of the Sindhi Language", London, Leipzig, 1872.

‡ Sir Richard Burton: "Sind and the Races that inhabit the Valley of Indus", London, 1851.

**CHAPTER 5.** composition . . . . . The poetical literature of Sind is much more various and valuable than the prose, and yields not in importance either to Marathi or original compositions in the Hindi and Brij dialects."

**Sindhi.**  
**INTRODUCTORY.**

**POETRY.**

As in literature of other languages, the beginning of Sindhi literature too was made with poetry. The earliest specimens of Sindhi poetry have been traced to the 14th century in the days of Soomra rulers who were Rajput converts to Islam. They consisted of the popular Sindhi folk-tales like *Dodo Chanesar*, *Umar Marvi* and *Moamal Rano*, composed for the first time by some unknown poets and sung by wandering minstrels. On account of the large-scale proselytization, Hindu poets who refused to be converted, migrated to other parts of India, and that is perhaps the reason why for a long lapse of years no Hindu poet could be discovered in Sind. The first Sindhi poet was Mahommed Isahak (14th-15th century) of whom only a single *ba-it* (couplet) has been discovered, written in the Sanskrit *doha* form, which is the oldest and most popular form of Sindhi poetry employed even by Muslim writers. It will be observed that from the very beginning, most of the Sindhi poetry was symbolic, in which physical objects were employed as symbols of spiritual aspirations, as in the single couplet of Isahak which reads :

*Thian man jhiriku, vihan pirian je chhaja te,  
Mana chavan dhiriku, boli bajharu moon sen.*

Translation :

*Would I become a sparrow, and sat upon the eaves of my Lover's door.  
That He might tell me : Enter, and sing a sweet song to me.*

About the same time a group of seven *dervishes*, called Mamooi Fakirs, left only seven couplets which they composed in anger against the same ruler, Jam Tamachi, as prognostications of evil, most of which are said to have come true. Of these only one example will suffice :

*Hak vahando hakaro, bhajandi banch Arore,  
Bih, machhi ain lorhe, Sam-e venda sookhri.*

Translation :

*The river will flow with fury, and the bund at Arore will be broken ;  
Only lotus-roots and tubes and fish shall be sent to the Sam-e as offerings.*

In the 16th century, the first poet of note was Kazi Khan whose only seven *dohras* have been discovered, of which the following will serve as an example :

*Kanz, kadoori, kafiyo, kee keen parhyome ;  
So paruee biyo, jitan pireen ladhme.*

Translation :

*Of all the books on theology I have read nothing at all ;  
In quite a different way have I discovered my Lover.*

The first major Sindhi poet Shah Kareem of Bulri, who was a saint with a large following, also flourished in the 16th century. In those times, although the foreign rulers had brought the influence of Arabic and Persian on Sindhi language, it is significant to find that even Muslim poets still adhered to the Sindhi language of the soil, with leanings towards Hindu thought and diction, as is evident from the following *bait* of Shah Kareem :—

*Iluka jo akhar vingro, guru tusi je de,  
Ta andhare ghar devra phir phir jote kare.*

Translation :

*If the guru out of his grace, gave the curving word of oneness,  
Then even in my dark house the lamp will shed its light evermore.*

the “curving word of oneness” evidently referring to “Om” as written in Sanskrit. Another *dohra* of Shah Kareem is also noteworthy for its imagery and symbolism :

*Paniareea sira bahro, jara te pakhee jeean ;  
Asan Sajan teean, rahiyo ahe rooh men.*

Translation :

*The water-maid carries two jars on her head, like a bird floating on water ;  
So also our divine Lover lives poised upon our soul.*

In the 17th century, only one poet of note, Moulvi Abu-Al-Hasan, can be found, who, although writing on purely theological subjects, was the first to compile a complete book of poems called *Mukadama-al-Salavat* (Introduction to Prayers), written in an archaic style called after him, the Sindhi of Abu-al-Hasan.

In the 18th century appeared another poet-saint named Shah Inayat Allah who wrote the poetry of Sufism : a highly tolerant combination of the common principles of Islam and *Vedanta*, which flourished on the soils of Sind and Punjab. Shah Inayat's spiritual following and popular influence were so great that the Kalhora ruler, fearing that the Shah might capture Sind, ordered his execution. Shah Inayat suffered death with fortitude and cheerfulness on account of which he is regarded as a martyr to Sufism in Sind where an annual fair is celebrated in his memory at his *dargah* in Jhoke. Here is an example of his *doha* enlarged from two into four lines :

*Adhar, nidhar, abhri, kojhi, kameenee,  
Tahin san barochal bajhoon kayoon, hote disee heenee,  
Aghaee Shah Inayat chawe, tuhinje tukar san teenee,  
Jahuee var jee vaheenee, talin khe muhib milyo muhayar men.*

Translation :

*I am helpless, destitute, feeble, ugly and down-trodden ;  
But my Master has shown me kindness just because of my weakness ;  
I've been accepted, Shah Inayat says, and thrice-blessed with his bounty ;  
She who was relying on her Lover, has found her bridegroom face to face.*

#### CHAPTER 5.

Sindhi.

POETRY.

Shah Abdul  
Kareem  
(1536—1622).

## CHAPTER 5.

Shadhi.

POETRY.

Shah Abdul  
Lateef  
(1689—1752).

Shah Lateef the premier poet of Sind, was a contemporary and a close friend of Shah Inayat, and when the news of the latter's cruel execution reached his ears, he uttered the following *ba-it* :

*Ajuna otakun men talib tanvareen.*

*Adesee uthee viya, marhiyoon moon mareen.*

*Je jeea khe jiyareen, se lahootee lade viya.*

Translation :

*Now at our meeting places, the seekers sing no more ;*

*The hermits have departed, and their shrines are painful to visit ;*

*They who were our life and soul, those holy ones are gone for ever.*

Shah Lateef's main contributions are his symbolic renderings of the old popular folk-tales of Sind mentioned above. But Shah does not re-tell these tales in any detail or sequence of events ; he only picks out some principal incidents and elaborately derives from them some spiritual significance based on sufistic truths. The main symbolism he employs in these love-tales is that of the beloved standing for the human soul in quest of the divine lovers, the worldly obstacles in the path of their union being the physical senses. In these tales, Shah has created such a vast portrait-gallery of heroes and heroines, with their characters so varied and individualized, and with the heroines generally superior to the heroes, that it will not be an exaggeration to call him the myriad-minded Shakespeare of Sind.

Although the vast body of Shah's poetry is mainly mystical, much of his earlier poetry is based on his minute observation of human life and nature, abounding in flights of imagination, and poetic similes and metaphors. Here are a few examples of how he derives moral lessons from the objects of the observation :—

1. *Kana manjh karar, hua hehanda sanga men.*

*Gahe gah firāq je, kaya dharo dhar,*

*Najana behar, kadanh melo theendo sajanen.*

Translation :

*There were many a grain in the ear of corn, living happily together ;*

*But on the threshing-floor they were separated one from the other ;*

*I know not when I shall be united with beloved again.*

2. *Vagar kayo vatan, prit na chhinan pan men :*

*paso pakhiaran, manhun-an meth ghano.*

Translation :

*They fly about in clusters, but they never break their friendship.*

*Lo ; the birds love each other even more than men.*

3. *Parado so sadu, varu vae-e jo je laheen ;*

*Hua agheen gadu, budhan men ba thia.*

Translation :

*The echo is the Voice, but for the air's rebound ;*

*They always were one sound, but to our ear they sound like two.*

4. *Roza nimazoon, ee pin chango kam.*

*Par-a oo ko biyo faham, janh san pasan pireean jo.*

Translation :

*These fasts and holy prayers, are surely good things all.  
But the wisdom wherewithal to see my Love, is another thing.*

It should be noted that in the verse-translation of the last two couplets an attempt has been made to bring out the peculiar characteristic of the Sindhi *dohra*, of rhyming the second verse in the middle instead of at the end, lending a new kind of melody to the couplet. Shah has also written many purely love-poems inspired by his youthful love episode on which no spiritual significance need be necessarily perceived as most Sindhi scholars ingeniously insist on doing. The following exquisite illustration will suffice :

*Naza manjhran nikri, jadahn pireen kare tho pand,  
Bhoon pin bismillah chav, raha chumen thi rand,  
Ubbyoon ghane adab sen, lage hairat hoorun hund,  
Saeen jo sowghand, sajan sabhna suhno.*

Translation :

*When my beloved steps out and walks about with grace  
Even the earth cries : "God be praised" and the path kisses her foot-  
steps ;  
The hours are struck with wonder and stand by in reverence ;  
I swear by the Lord, my beloved is most beautiful of all.*

Shah was a lover of music, and most of his poems were sung by his followers at his desert-residence at Bhit (Sanddune) on account of which he is entitled *Bhitai ghote* (Bridegroom of Bhit) of *Shah Abdul Lateef Bhitai*, which latter is also the title of the only \*critical biography of Shah written by a western scholar, H. T. Sorley. Because Shah's poetry was written to be sung, his collected poetical works called *Shah-jo-Rasalo*, were divided into sections called *Surs*, e.g. *Sur Kalyan*, *Sur Sarang*, *Sur Desi*, *Sur Ramkali*, *Sur Bilawal*, *Sur Asa* and *Sur Dhanasari*, and his poems were generally sung by his followers in the *ragini* indicated, and later on even by Hindu *bhagats* (devotional singers) at largely attended public meetings which often times lasted late into the night. At the end of each *Sur*, Shah composed a *Vae*, the original name of the famous *Kafi* which is the staple form of Sindhi music, and is still sung by the goat-herd tending his flocks, the driver on camel-back and the minstrel in the street. Shah Lateef, along with his martyred friend Shah Inayat, also made an innovation in the form of the traditional *doha* and the various *chhands* or metres of Sanskrit prosody employed in Sindhi poetry, by enlarging their scope from two verses, to three, four or even more verses, but retaining the internal rhyme in the last verse and sometimes in the opening verse. The combination of *doha* and *soratha* verses is called *doheero* in Sindhi, and the two Shahs at times even increased the number of *matras* (syllables) in each verse from the original 24, 25 and even 26 syllables.

The second great poet of the 18th century was Sachal, called Sachal *Sarmast* (Sachal, the Intoxicated), who on account of his poetic flights of imagination and his noble, revolutionary ideas might

## CHAPTER 5.

Sindhi,

POETRY.

Shah Abdul

Lateef

(1689—1752).

Abdul Wahid  
"Sachal"

(1739 to 1829).

\*Dr. H. T. Sorley : " *Shah Abdul Lateef of Bhit* ", London, 1940.

## CHAPTER 5.

Sindhi.

POETRY.

Abdul Waheed.  
"Sachal"  
(1739 to 1829).

well be compared to Shelly. It is reported that when young Sachal was taken to pay homage to Shah Lateef, the elder poet blessed the precocious boy and foretold: "This youth will open the lid of the vessel which I have put upon the hearth", and the prophesy was amply fulfilled. Sachal fearlessly denounced the hypocrisy and conventionality of the *mullas* and *moulvis*:

*Visrio rojo, nah vad nimaz moonkhe,  
Kayo mast piriun je khani naz moonkhe.  
Shauq sharab peean, pir vat ratiyan debhan.  
Konhe vari kazi mullan jo ko lihaz moonkhe.*

Translation :—

*I have forgotten my fast, I don't remember my prayers.  
I have become mad with the charm of my Beloved.  
I shall drink the wine of joy with my Beloved day and night.  
I have no regard at all even for the Kazi and the Mulla.*

Like his master the Persian martyred mystic Mansoor, Sachal believed in the oneness of the human soul with the Divine, and in an ecstasy of exaltation he sang :

1. *Ishkoon thee insan, ayo sailani siar te,  
Soorat men adam je, adam dum mahman,  
Sacha toon sultan, satgur sach sunayo.*

Translation :—

*He became a human being through love, and then the Traveller embarked on his journey.*

*He came in the shape of man, but man is only a guest for a moment.  
You are truly a King, O Sachal, and satguru has spoken the truth.*

2. *Kalme moonkhe jeen kayo, mooroon Mussulman,  
Nakee Ahmad moklyo so Arab khan eeman,  
Sachoo so subkhan, par admiyun lekhe admi.*

Translation :—

*The holy word has utterly failed to make me a Mussulman.  
Nor has Ahmad from Arabia sent me the true faith ;  
Sachoo is God himself, but a man to human beings.*

Sachal was also the first poet to write Sindhi poetry in Persian metres, which were introduced by Persian scholars who came to Sind under the rule of the Kalhoras after the cessation of Moghal rule in Sind.

The last poet of the 18th century was Janshah "Roohal", a follower of Sachal, who mainly propounded Hindu-Muslim unity in his poetry, and his following long *doheer* is well-known ;

*Kufur ain Islam men, tha bharin ubta per,  
Hik Hindu bia Mussulman, tion vich vidhaon ver,  
Andhan oondah na lahe, tinkhe sach chavando ker ?  
Roohal, rah piryun jee, jan ghiree ditho seen gher,  
Ta rab mirin men hekro, jahn men phand na pher.*

Translation :—

*On the paths of Heathenism and Islam they tread with false feet ;  
Between Hindu and Mussulman they introduce enmity ;  
The blind who cannot dispel their darkness, who will tell them the  
truth ?  
Says Roohal ; when we enter the path of the Beloved at the proper  
point ;  
We find that one Lord lives in all, without the shadow of a doubt.*

CHAPTER 5.

Sindhi.

POETRY.

Abdul Wahce.  
"Sachal"  
(1739 to 1829).

Both Sachal and Roohal, composed a body of Hindi poetry which might appear surprising as emanating from Muslim poets. Quite as surprising might be the fact that both Shah Lateef and Sachal passed a long time in the company of Hindu *yogis* and *Sanyasis*. But such was the fusion of Islamic with *Vedantic* cultures in Sind that the differences of the two religions were obliterated by the spirit of sufism, and many Muslim poets had a large following of Hindu disciples. Sufism continued to be the cementing religion of Sind, until the creation of Pakistan separated the province from India and sowed seeds of bigotry and hatred, resulting in the exodus of Sindhi Hindus from their native land. Here is an example of a song of Nanik Yoosuf, another disciple of Sachal, who adopted a half Hindu name in reverence for the Sikh *Guru*, written in not quite correct Hindi, but containing a large admixture of purely Hindu phraseology :—

*Kaho re bhai, kaho tum kaho ;  
Guru ke giyan main kahat, guru ke giyan main ;  
Satgur shabd dhiyan main ;  
Nanik Yoosuf premkee bani, ishk sache ka farman main ;  
Surt chitar Govind gao, bhagat karoon Bhagwan main.*

Translation :—

*Sing O brothers, sing ye, sing ;  
I am singing the gyan of the Guru, the Guru's gyan ;  
I am in contemplation of Satguru's word.  
Nanik Yoosuf sings the hymn of love, I am under the mandate of  
true love ;  
Sing of Govind with mind and soul, I am a worshipper of Bhagwan.*

The influence of Persian prosody which later predominated the original *doheera* and *kafi* forms, is most manifest in Khalifa Gul Mahommed (1748—1856), who wrote his whole *dewan* (collected poems arranged in alphabetical order of first lines) in the Persian form of *ghazal*, involving great bondage of metres and rhymes. Apart from technical skill, there is not much imagination or depth of ideas in the poetry of Gul, which is mostly written on moral and mundane matters. Like Pope, he can be called a versifier more than a poet. Here is an extract from his popular *ghazal* written in a didactic vein :

Khalifa Gul  
Mahommed  
(1748—1856).

*Sabur de ya rab munhija, de moonkhe taufiq toon,  
Chau taraf hirs-o-havaun verhe vatheo ahe moon.  
Jekee viyo guzri so viyo, jeki ahe theendo guzur,  
Salikhan samjihee chayo : eea ahi duniya deehan doon.*



## CHAPTER 5. Translation :—

Sindhi.

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Khalifa Gul  
Mahommed.  
(1748—1856).

*Give me patience, my Lord, and give me strength,  
Desires and passions have surrounded me on all sides.  
What is past is gone, what is present will also pass,  
The wise have truly said : this world lasts only for a couple of days.*

Abdul Kadir  
"Bedil"  
(1814—1872)

Another major poet of the 19th century was Bedil, the most voluminous poet of Sind, even more so than Shah Lateef, with 10 books of poetry to his credit. Most of his poems were written in Persian, Arabic and Urdu, and his famous Sindhi works were *Wahdat Namu* (Book of Union) and *Surood Namu* (Book of Melody). Here is a *kafi* written in the Saraiki dialect—a combination of Sindhi and Punjabi, widely used by many poets—enunciating Sufistic principles in the most clear terms :—

*Sikhu ramx vijood vinjavan dee, nahe hajat parhan parhawan dee*

1. *Akharan de vich koe aryaa, ishq dee charhi moor na charhya  
Asbati da ilm jo parhya, ta mouja unha savan dee.*
2. *Nal daled na labhse dilbar, aqul na the seen adaheen rahbar,  
Samjhe mam ko sufi besar, Shahi tabal vajavan thee.*
3. *Bedil vahdat dee ghal man toon, vahim tilsam dooe da bhan toon,  
Vich urooj nizool de ghin toon, lazzat awan jawan dee.*

Translation :—

*Learn the art of losing yourself ; there is no need to be taught or to teach.*

1. *He who gets entangled in words, can never climb love's heights.  
He who has learnt the knowledge of truth, enjoys monsoon-showers  
on his soul.*
2. *The lover cannot be found with arguments, reason cannot be a  
guide in that direction.  
A headless sufi alone can understand the secret [of beating the  
Royal drum.*
3. *Says Bedil : accept the truth of Oneness, and break illusion of  
duality,*

*Derive the joy of coming and going between the highest zenith and the  
lowest depth.*

Mahommed  
Hussan "Bekas"  
(1857—81).

The poetry of Mahommed Hussan "Bekas" (1857—1881), like that of his father Bedil, was known not only in Sind but also in Northern India. He was a poet of youthful love who died at the early age of 24—before his longings of human love were transformed into the divine. Yet his following *kafi* is characteristic of the Sufistic doctrine of God manifesting Himself in all humanity :

*Sajan sair karan lai ayo, naun rakhi insan miyan.*

*Kathe kafir, gabar, yahoodi, kathe Hindoo, Musulman, Sajan sair  
karan lai ayo.*

*Kathe parhe pothyon Ramayan, kathe parhe tho Quran, Sajan  
sair karan lai ayo.*

## CHAPTER 5.

Sindhi.

POETRY.

Mahommed  
Hussan "Bekas"  
(1857—81).

Translation :—

*The Lover came to sojourn here, adopting the name of man.**Somewhere a kafir, fire-worshipper or Jew, somewhere Hindu or Musulman.**The Lover came to sojourn here.....**Somewhere He reads the sacred Ramayan, Somewhere he reads the Quran.**The Lover came to sojourn here.....*

About the middle of the last century flourished the first major Hindu poet to be found in the history of Sindhi literature. He enunciated *Vedantic* principles in his poetry, which have so many points in common with Sufism, and employed the *shlokas* of Sanskrit poetry akin to the Sindhi *doheera* form. He was Bhai Chainrai, and adopted the pen-name of "Sami" in honour of his master Sami Menghraj, on account of which the vast body of his writings is called *Sami-ja-Shloka*. Sami is regarded as the last of the trinity of great Sindhi poets—the other two being Shah and Sachal. Just as Shah had said about his poems: "What you think are *bais* are really holy verses", so also Sami claimed: "I am reciting in Sindhi the sayings of the *Vedas*". In Sami's *shlokas* there is a detailed exposition of *Vedantic* philosophy; but in spite of being mainly religious, didactic and repetitive, there is a sincerity of feeling in his writing and his style and imagery are so colourful that he can easily claim the status of great poet. Here are two specimens from the thousands of his *shlokas*.

Bhai Chainrai  
"Sami"  
(1743—1850).

1. *Satgur purkh sujan, rakhyo hath-u mathe te ;*  
*Ve-ee nikri man moon, Sami khincha tan.*  
*Vasya mengh mahir ja, bhariya mena nihan,*  
*Achi beetha pan, sanamukh muhinja supreen.*

Translation :

*My true and wise Guru put his hand upon my head ;*  
*And all the tussle, Sami says was banished from my mind*  
*Showers of mercy fell, and my eyes were filled like fountains ;*  
*The Lover himself came and stood face to face with me.*

2. *Lekhe vidho lur, Sami chae sansar men.*  
*Ashiqu charhiya achh te, panjaee kare pur,*  
*Sanamukh superyan je, lae vetha jhur,*  
*Jeean gungo khae gur, mushke kushe keenakee.*

Translation :

*Money has created all the commotion, Sami says, in the world,*  
*But lovers have vanquished the five foes and ascended the white*  
*heaven.*  
*Face to face with the Lover, happy rain-clouds in their eyes,*  
*They are like a dumb man, eating treacle, unable to speak or to*  
*smile.*

## CHAPTER 5.

Sindhi.

POETRY.

Dalpat Soofi  
(1769—1849).

The other Hindu poet of this century was Dalpat Soofi, (1769—1849) who wrote many *bhajans* full of divine passion expressed in terms of human emotion and longing. He also propounded the essential oneness underlying Hinduism and Islam, of which the following is a famous illustration:—

*Je pipir men parmesher, ta babur men ko byo ?  
Kabo khano Khuda jo, tan devan doh kayo ?  
Marhi ain masjid men, roshan hik diyo ;  
Dalpat keean piyo, khalal ahee hin khalq men !*

Translation :

*If God is in the peepul tree, who else is there in the babul tree ?  
If the kaaba is the house of God, is it the fault of the shrine ?  
In the temple and the masjid, the self-same lamp is shining ;  
Dalpat wonders how this confusion has overtaken the people !*

Mirza  
Kalich Beg  
(1855—1929).

The last note-worthy poet of the 19th century was Mirza Kalich Beg (1855—1929), who was mainly a prose-writer and will be dealt with under that heading. But he also composed some good poetry in Persian metres, fraught with some emotion and couched in a simple rhymical style. He ably translated *Rubaiyat-e-Omar Khayam* (1905), as well as another collection of *rubaiyat* of many other Persian poets in a volume called *Motiyun-ji-Dabli* (Casket of Pearls), 1914. His other translations were *Chandan Har* (Sandalwood Garland) and *Ajib Jawahar* (Wonderful Gem), 1915—felicitous renderings of famous English poems; and Thomas Moore's narrative poem of Kashmir, *Lalla Rookh* (1926). The following is a representative original *ghazal* of his, taken from *Dewan-e-Kalich* a collection of his poems recently published:—

*Duniya men dil jo matlab, pooro thiyo ta chha thiyo ?  
Akhar milyo na je Rab, biyo sabh milyo ta chha thiyo ?  
1. Thien ilm men je alim, kar pin amal khe shamil,  
Alim je thiyo na amil, dafter likhyo ta chha thiyo ?  
2. Ahe Kalich arman, kayo shaka tokhee shaitan,  
Man je na thiye Mussulman, kalmo parhiyo ta chha thiyo ?*

Translation :

*If the heart's desire is fulfilled in this world, what then ?  
If God is not attained hereafter, and all else is attained, what then ?  
1. If you are a sage in knowledge, then combine it with action.  
If a sage becomes not a practical man, even if he writes volumes,  
what then ?  
2. Kalich is sorry that doubt has burned you into a devil,  
If your heart becomes not a Musulman, and you read the Kalma,  
what then ?*

Like the 19th century with regard to English poetry, so the 19th century with regard to Sindhi poetry might well be called "a nest of singing birds". Following the example of Gul, many good Sindhi poets published their collected works written in Persian forms

like the *ghazal*, *rubace*, *masnawi*, *qasida*, etc., in volumes called *Dewan Fazil*, *Dewan Qasim*, *Dewan Sangi*, *Dewan Khaki* etc., too numerous to be dealt with individually in this monograph. The following folk-tales and romantic poems, etc., were also written about the end of the century :—

*Mahir Munir ain Badur Munir* by Udham Thanwerdas.

*Kamsen Kamroop* by Lalo Bhagat.

\**Sasvi Punhoo* by Nabi Bux.

*Sasvi Punhoo* by Moryo Fakir.

*Moomal Rano* by Lale Hafeez.

*Heer Ranjhe* by Hyder Shah.

*Umar-Marvi* by Abdul Rahim Abbasi.

*Laila-Majnoon* by Fazil Shah.

*Usuf-Zulaikha* by an anonymous author.

*Sikander Nama* (an epic) by an anonymous author.

*Marsias* and *Kasidas* (elegies and panegyrics) by Sabit Ali Shah.

The old movement of mystical poetry continued up to the beginning of the 20th century, until the First World War of 1914—18 brought new trends in its wake. The old age of Faith had yielded place to the age of Reason, and the old spiritual values were substituted by materialistic values under the impact of science and its numerous inventions. Even in the realm of poetry, the old romanticism was substituted by a realistic attitude on life and its problems, and the rigid Persian forms of versification gave place to various free-verse patterns.

Bewas, the pioneer of this new movement, boldly broke away from the old world *ghazals* full of worn-out Persian hyperboles and metaphors like “the cup-bearer of love”, “the tavern of the world”, “the chains of the beloved’s hair” and “the bows of her brows”. Instead he wrote *geet* (songs) about the joys and sorrows of the common man—the tiller in the field and the workman in the village. Bewas was essentially the poet of the people, as is evident from his famous poems like *Porhiyat* (Workman), *Mazoorin* (Woman-labourer) and especially *Gareeban-ji-Jhoopri* (The Cottage of the Poor), from which a stanza is quoted here :—

Kishinchand  
“Bewas”  
(1888—1947).

*Sij chand vajh tho vijhe, jahinje vithyun manjhan,  
Tirkiyo achan tha tirvira, taran katiyun manjhan,  
Bhunka kandi bhaje hawa, janhje bhityun manjhan,  
Chhinkar kare meenh tho, chhutke, chhityun manjhan,  
Kudrat sandi kamal, muhbat lai sookhri,  
Allah, jhure ma shal, gareeban ji jhoopri !*

Translation :

*Through whose chinks the sun and the moon are peeping,  
Through which the starry rays slide down from their spheres,  
Through whose walls the whispering wind comes rushing in,  
Through whose roof the rain bursts into showers,  
It is wonder of Nature, and a gift of Affection,  
God, may it not be destroyed, the cottage of the poor !*

\* *Sasvi and Punhun*, a poem in the original Sindhi, with a metrical translation English by Sir F. J. Goldsmith, London, 1863.

## CHAPTER 5.

Sindhi.

POETRY.

Kishinchand  
"Bewas"  
(1888—1947).

But it should not be supposed that Bewas had abandoned the innate mysticism of the Sindhi poet. Some of his poems are truly philosophic and spiritual, as for instance the following stanza:—

*Keean likhan jana rugo, chha likhan sal toon,  
Pori kandus bansari, phookeenden gil toon,  
Pandh karan moonkha puje, vat vathee hal toon :  
Bajh bharia bal toon, Bewas ain bezor jo.*

Translation :

*I only know how to write, what to write Thou must suggest to me;  
I shall bore my flute hollow, but Thou must fill my cheeks with breath ;  
I can walk the distance, but Thou must guide me along the way ;  
O Merciful One, Thou are the strength of the feeble and the helpless.*

Bewas was also a poet of Nature describing the infinite variety of its sights and sounds and sweet smells with great insight and imagination. He had also a strong streak of Indian patriotism and love of his mother-land, Sind, in his poetry. He wrote many poems for children too, in simple diction and melodious rhythms which have turned into popular songs.

The poems of Bewas were collected and published in booklet with the poetic titles : *Sheereen Shair* (Sweet Poems), *Samoon* (Sea Shells), *Baharistan* (Land of Spring) and *Phooldan* (Flower Vase)—almost all in 1929.

PROSE.

Whereas Sindhi poetry, as shown above, is six centuries old it appears a strange phenomenon that Sindhi literary prose is barely a century old. The reason for this is that Sindhi language acquired its standard alphabet only a century ago. On the other hand Sindhi poetry, because of its inherent element of music, could be memorized and preserved through the centuries by being sung from generation to generation without being written down. But prose cannot be composed unless there is an alphabet to record it. For eight centuries of successive Muslim rulers after the birth of Sindhi language about 1100 A. D., no attempt was made to frame any special alphabet for it, and different classes of people wrote in different scripts known to them. The Muslims carried on their writing in Arabic and Persian, and the Hindus in Brahmi, Devnagri and Gurmukhi scripts. But it was ten years after the British conquest of Sind in 1843, that the present elaborate Arabic alphabet of 52 letters was framed at the initiation of Sir Bartel Frere, the first Commissioner of Sind, under the Government of Bombay. Although Devnagri alphabet and script would have been more suitable for the original genius of the Sindhi language derived from Prakrit (as urged by Captain George Stack, a great scholar of both Sanskrit and Arabic), yet for a province with a majority of Muslim population whose language had already been enriched by a large admixture of Arabic and Persian words and phrases, the Arabic script was chosen by the East India Company to whom the matter was referred for final decision, in 1853.

Before the formation of this new alphabet, many prose-works were translated from Arabic and Persian into Sindhi, but they were written in the pure Arabic alphabet of 28 letters, not adequate to bring out all the sounds of the local language. Those books were mostly treatises on Islamic history and theology written by some celebrated Muslim divines about the 18th century. A few books, written in Devnagri script, have also been preserved, the first three being by its champion Captain Stack: his *Sindhi Grammar*, as an appendix to which was printed *Akhani Rai Dyachi ain Sorth ji*, the very first story in Sindhi, adapted from the famous folk-tale of Saurashtra and Sind, and written by an unknown author in chaste old prose; *Sindhi Dictionary*, and *Miti* (Translation of the "Gospel of Methew" 1850) were the other two books written by him. Another writer in Devnagri script was Jhamatmal Narumal with his *Sindhi Grammar*, and *Vaitpati Kosh*, Dictionary of Sindhi derivatives from Sanskrit. L. V. Paranjpe, a Maharashtrian scholar in Sindhi, wrote an *English-Sindhi Dictionary* (1868). Rev. Shirt, a Sanskrit scholar, compiled his famous *Sindhi Dictionary* and *Akhar Dhatoo* (Sanskrit Etymology of Sindhi Words) in the same script. The first book written in the new Arabic script was Johan ("Gospel of St. John" 1853) translated by Mr. Bruns. Soon afterwards, many school text-books were written for the Educational Department by the earliest Hindu masters of Sindhi prose: Kewalram Salamatrai, Udhamram Thanwerdas and Kauromal Chandanmal.

## CHAPTER 5.

Sindhi.  
PROSE.

In 1854, the first Sindhi novel *Bhambhe Zamindar je Galh* (Story of Bhambho Zamindar) was written by Ghullam Hussain Kureshi in pure Sindhi style. This was followed by another novel *Sudhatoore ain Khudhatoore je Galh* (Story of a Good-natured and a Bad-natured Man) by Sayed Miran Mahommed in 1855, also couched in a fine language—both these novels having been translated from the Hindi of Pandit Bansidhar. In 1861, the latter wrote *Mufid-u-Sibyan* (Useful for the Young), a collection of moral tales.

Early Prose  
Writers.

Then followed a number of books on history and geography by the following writers, whose classical style lifts them to the status of literature :—

- |                    |     |  |
|--------------------|-----|--|
| Nandiram Mirani    | ..  | <i>Tarikh Masoomi</i> (History of Masoon—1861), a history of Sind translated from the Persian.   |
| Do.                | do. | .. <i>Sansar Nirwar</i> (World Geography).   |
| Wadhumal Chandiram |     | <i>Muntakhab Tareekh-el-Inglistan</i> (Short History of England—1862).   |
| Pribhadas Anandram |     | <i>Tarikh-el-Hindustan</i> (History of India—1863).  |
| Do.                | do. | .. <i>England-ji-Tarikh</i> (History of England—1868).   |
| Narain Jagannath   | ..  | <i>Sind-jo-Dharti-Nirwar</i> (Geography of Sind—1865), the writer being a Maharashtrian Deputy Educational Inspector in Sind, and a scholar in Sindhi. |

CHAPTER 5. <u>Sindhi,</u> PROSE, Early Prose Writers.	Sadhu Navlarai and Udhamaram Thanwerdas.	<i>Duniya-ji-Tarikh</i> (History of the World—1873).
	Bulchand Kodumal	<i>Tarikh-e-England</i> (History of England—1892).
	Pritamdas Tolani ..	<i>Hindustan-ji-Tarikh</i> (History of India—1892).
	Udhamaram Chandumal	<i>Meeran-je Sahibi jo Ahwal</i> (Account of the Amirs—1896.)

In the seventies of the 19th century, English education had spread fairly well in Sind and some Sindhi writers began translating famous books from English. In 1870 Navalrai and Udhamaram collaborated in translating *Rasselas* from Dr. Johnson's famous book of that name. The latter individually translated *Aesop-joon-Akhaniyoon* from "Aesop's Fables" in the same year. In 1890 Sadhu Hiranand (following in the footsteps of his brother Sadhu Navalrai, the earliest social reformer and educationist of Sind, who had come under the influence of the Bengali Renaissance pioneered by Raja Ram Mohan Roy), started the first literary magazine "*Saraswati*" in which many essays and stories about social reform were published, written by himself and other leading writers of the times like Dayaram Gidumal and Bulchand Kodumal. In 1891, Sadhu Hiranand translated "*Talisman*" the well-known novel of Sir Walter Scott under the title *Tilsim*.

In 1890, one of the earliest Sindhi novels, *Gul Bakavali* (Bakavali Flower), was translated from Urdu by Ahmed Khan Jalbani, a supernatural romance of a fairy and a human prince, couched in simple prose interspersed with poetic passages—which was the fashion of the day. Some time later another Muslim writer Lutf-ullah Shah published another supernatural novel *Gul Khandan* (the Laughing Flower) written in a high-sounding rhyming prose which was also the rage of the times, followed by many other popular romances. In 1892, Pritamdas Hukumtraï wrote the original realistic novel—*Ajit Bhet* (Strange Comparison) delineating the every-day life, manners and customs of the Hindus and Muslims of Sind. In 1894, Sobhraj Daswani wrote *Sabha-jo-Seengar* (Adornment of the Assembly), one of the earliest books of interesting moral short-stories translated from a Persian work "*Anwar-u-Suheli*" by Kashifi. In the same year, Jethanand Khialdas dramatized *Nal-Damyanti* from the "*Mahabharata*" which was the very first play to be performed in Sind by the pioneer dramatic institution, the "D. J. Sind College Dramatic Society", founded by a Parsi gentleman, Professor Padsha in 1894. In 1902, Shewasing Ajwani wrote *Kanisht*, a war-play translated in a literary style from Sheridan's "*Pizzaro*" and also staged by the same Society.

Kewalram  
Salamtraï.

Kewalram Salamtraï was one of the most important early writers of Sindhi prose with his two books of ethical parables: *Sookhri* (A Gift) and *Gul* (Flowers), written between 1864 and 1871. He also compiled a book of proverbs deriving them from Sindhi customs and manners, called *Gul Shakar* (Conserve of Roses). Dewan Kewalram's language was the idiomatic Sindhi of the soil, so fresh and fascinating in its simplicity, and possessing an old-world flavour all its own.

Dewan Kauromal was the first major prose-writer, and the first book he wrote was *Columbus jee Tarikh* (History of Columbus) in 1862, translated from English. Like Sadhu Navalrai and Hiranand, he also was influenced by the Bengali Renaissance, as a result of which he wrote *Pako Pahu* (Firm Resolution) in 1862, a learned treatise in favour of female education, which was greatly responsible for the introduction of that social reform, and the subsequent emancipation of women in a Muslim Province where the weaker sex had long been kept behind the *purdah* under the domination of man. In 1888, Kauromal translated *Ratnawali* from the famous play of Harish Dev, in a style full of Sanskrit words and expressions. The original description of female beauty and love was faithfully and boldly translated in Sindhi—that perhaps being the main reason why this one of the earliest plays in Sindhi literature, is also one of the few plays that have remained unstaged all these years.

In 1900, the same writer composed *Arya Nari Charitra* (Lives of Aryan Women) containing biographies of great Indian women, both legendary and historical. From 1885 to 1892, he took great pains in collecting and publishing *Sami-ja-Saloke*, complete works of the first major Hindu poet, for the first time, in Arabic script. About this time Kauromal also compiled perhaps the first *English-Sindhi Dictionary* in Arabic script. Kauromal was the first writer to introduce the social novels and short-stories of Bankim Chander Chatterjee to Sindhi readers, some of them being: *Ba Mundiyoan* (Two Rings)---1914; *Indira* and *Radharani* (1916); *Chandra Mukhi* (or the Ideal Daughter-in-law) and *Rohini* (from “Krishnakanta’s Will”). His translation of some philosophical lectures of Devendranath Tagore was posthumously published under the title *Hari Darshan* (The Vision of God) in 1930. मह नयने

Kauromal’s original style of writing was homely, natural and individual, but later on his indulgence in Sanskritized diction made his writings rather cumbrous.

Kalich Beg was the most voluminous and versatile Sindhi writer in all branches of poetry and prose, and on all kinds of subjects from theology to horticulture and agriculture whose bibliography reaches the 200 mark. He was the pioneer of Sindhi drama, his earliest plays being *Laila Majnoon* (1880) and *Khurahed* (1895) adapted from Hindi. His translation of *Shakuntala* (1896) shows the ability of a Muslim writer to wield effectively the Hinduized diction suitable for the subject. This play, however, was never performed for some inexplicable reasons. Later on, he specialized in adaptations of many plays of Shakespeare, the noteworthy ones being *Shah Elea* (“King Lear”), *Hasne Dildar* (“The Merchant of Venice”), *Shamshad-Marjana* (“Cymbeline”) and *Aziz-ain-Sharif* (“Two Gentlemen of Verona”). His *Feroze Dilafroze* was adapted from Lord Lytton’s novel “Night and Morning” and proved one of his most popular stage-plays. All these plays were successfully performed by the “D. J. Sind College Amateur Dramatic Society” mentioned above.

## CHAPTER 5.

Sindhi.

PROSE.

Kauromal  
Chandanmal  
(1845—1916).Mirza Kalich  
Beg  
(1849—1929).



## CHAPTER 5.

Sindhi.

PROSE.

Mirza Kalich  
Beg  
(1849—1929).

Mirza also wrote the two earliest original novels in Sindhi, called *Dilaram* (1888), and *Zeenat* (1890), depicting with great fidelity the Muslim life of the province; but in parts these novels suffer from the old-world defect of sensationalism. The heroine of the latter novel which bears her name, is a noble specimen of womanhood. He also translated *Kadambari*, the classic Sanskrit novel of the same name. *Lachmi*, the last novel he wrote depicting Hindu life with insight and understanding, was posthumously published in 1931. Other notable miscellaneous writings of Kalich Beg, which were mostly translations from English and Persian, were:—

*Maqalat-e-Hikmat*: (Discourses of Wisdom), translation of "Bacon's Essays", 1877.

*Khudyavari* (translation of Simle's "Self Help").

*Dilpasand Kisa* (translation of "Lamb's Tales from Shakespeare") 1890.

*Robinson Crusoe* (translation of the famous novel of Defoe).

*Guliver-jo-ain Safar* (translation of Swift's "Gulliver's Travels").

*Sherlock Homles ja Ajib Garib Kam* (from Conan Doyle's "Adventures of Sherlock Homles"), 1911.

*Gulan ji Tokri* (translation of the famous German novel "Basket of Flowers"), 1911.

*Te Ghar* ("Three Homes"), *Eric and Julian Home* (translations of Dean Farrar's novels), 1912-13.

*Kimia-e-Saddat* (Alchemy of Happiness), translation of Imam Ghazzali's Persian work on Islamic Philosophy, 1894.

*Haqaiq-ul-Arwah* (Realities of Souls), translation of Imam Ghazzali's work.

*Jawahar-ul-Insan* (Jewels of Mankind), a collection of short biographies of famous men of the West.

*Sind-ji-Tarikh* (History of Sind), 1904.

*Sindhi Zabanji-Tarikh* (History of Sindhi Language).

*Ilm-e-Nahv*, an original Sindhi Grammar.

*Inshai-el-Sindhi* (Sindhi Epistolary Art).

*Rasala-e-Karimi*, annotated Poetical Works of Shah Abdul Kareem, 1904.

*Philological Curiosities* (1911), showing similarities between Sindhi words and those of cognate languages.

*Sindhi Lughat Kadimi* (Sindhi Classical Dictionary)—1924.

*Kadim Sind* (Old Sind)—1925, an account of its famous cities and men, from Persian sources.

Kalich Beg's style was a model of easy and expressive prose with a balanced blending of Persian and Sanskrit words and phrases; but towards the end he made his writing rather bald and uninteresting in an effort at utter simplicity.

It will be noticed in the rest of this paper that after Kalich Beg, Hindu authors mostly monopolized writing Sindhi prose, as much as Muslim writers had done in composing Sindhi poetry.

## CHAPTER 5.

Another dramatist whose plays were performed by the above-mentioned Sind College Dramatic Society was Dewan Lilaramsingh, who wrote two original plays on widow remarriage and other social themes : *Soorjan-Radha* (1895) and *Mohan-Tarka*. He collaborated with his brother Lokumal in adapting two plays from the " *Mahabharata* " : *Harishchander* (1894) and *Draupadi* (1905), and also dramatized *Ramayana* (1898) in two parts. His style is a happy compound of simple Sanskrit and Sindhi phraseology as befits his subjects.

Sindhi,

PROSE,

Dewan  
Lilaramsingh

Lilaramsingh was also a poet of no mean order who wrote under the pen-name of " *Khaki* " and published his *Dewan Khaki*, as already recorded under the poetry section.

The next prose-writer of importance was Dewan Dayaram who mainly composed masterly treatises on *Vedantic* philosophy, with a learned as well as lucid exposition in a fluent dignified style. His three principal works in this direction composed about the beginning of this century, were : *Shri Yoga Darshan* of Patanjali, *Bhagwat Geeta* and *Jap Sahib* the last being a scripture of Sikhism in which the majority of Sindhi Hindus are staunch believers. His critical writings consist of two short but scholarly essays : *Introduction to Sami-ja-Saloka* compiled by Dewan Kauromal, and *Introduction to Rubaiyat-e-Umar Khayam* translated by Mirza Kalich Beg—summarizing in a nut-shell the principles of *Vedantism* and *Sufism* respectively.

Dayaram  
Gidumal  
(1856—1927).

Dayaram's most creative output was his seven-volume work *Chabuk Man Lai* (Whips for the Mind) 1923—1926, a series of prose-poems written in melodious prose rhythms, the first time in Sindhi literature, inspired by a vast variety of moods and emotions ranging from the lyrical to patriotic and philosophic. *Sata Sahelyoon* (Seven Girl friends), a moral and social dialogue, was his last writing published in 1927, his earlier stories in the same ethical vein being *Man ain Dheea* (Mother and Daughter) and *Lobh jo Mahafam* (Incarnation of Greed).

Parmanand was a Hindu convert to Christianity, for the propagation of which he started a fortnightly journal *Jote* (Light) in 1896 and continued its uninterrupted publication for 40 years until his death. But his inherent literary genius turned it from a religious to a literary paper containing articles on all subjects under the sun, from the gravest to the gayest. Parmanand introduced two new branches in Sindhi literature : the humorous tit-bit full of healthy and intelligent fun, and the travel-essay containing minute observations and descriptions of nature and man. He was the essayist *par excellence*, the writer of the personal, the chatty and the intimate essay, couched in inimitable, chaste Sindhi abounding in homely idiom, freely bending a simple Persian and Hindi diction without any sectarian prejudice. From this vast output scattered in the files of *Jote*, Parmanand made a selection of humorous tit-bits and published them in four volumes of *Dil Bhar* (Heart's Joy) in 1912, which provided a feast of fun for his readers, young and old. His second selection was the two volumes of *Gul-Phul* (Flowers) published in 1925, which are veritable treasure

Parmanand  
Mewaram  
(1865—1938).

**CHAPTER 5.** chests of great thoughts on religious, philosophical, moral and social subjects. This writer had also published *Krist-ji-Perawai* (1923), a lucid and masterly translation of Thomas-a Kempis, "*The Imitation of Christ*".

**Sindhi.**  
PROSE,  
Permanand  
Mewaram  
(1865—1938).

But the greatest contributions of this scholar and lexicographer were his two memorable dictionaries, which were the result of years of patient and zealous labour and research. His *Sindhi to English Dictionary* published in 1910, and *English to Sindhi Dictionary* published in 1933, are the most reliable works of reference so far.

Nirmaldas  
Fatehchand  
(1866—1940).

Nirmaldas Fatehchand (1866—1940) was a profound scholar in many languages : Arabic, Persian, Hindi and English, and was an authority on Islamic religion and history as well as on *Vedantism*, Sufism and Sikhism. Although a prolific writer both in poetry and prose, his published output consists only of a poetic translation of the famous Persian epic, *Shah Nama* of Firdousi, and two prose works : *Sarojini* (1914), a tale of old Sind dealing with Hindu-Muslim unity ; and his masterpiece *Daloorai-ji-Nagari* ('The City of Daloorai')—1924, a book of research in the history of old Sind. The style of Nirmaldas, however, was highly Arabicized and its scholastic nature makes it prohibitive for the common reader.

Asoodomal  
Gidwani  
(1889—1934).

Asoodomal Gidwani (1889—1934) was a Master of Arts from Oxford, yet deeply interested in Sanskrit literature. His contribution to Sindhi literature mainly consists of his adaptations of Kalidasa's dramas : *Malvikagnimitra* and *Vikramorvashiam* as well as his epic poems : *Raghu Vansh* and *Kumar Sambhavam*, into interesting prose-tales written in a direct and vigorous style. Acharya Gidwani also faithfully translated Tagore's " Car of Time " into *Rath Yatra* in the original dramatic form. Though written much earlier, all these writings were published in 1926.

Wadhupal  
Gangaram  
(1862—1944).

Wadhupal Gangaram (1862—1944) was a deep scholar who burst out of his literary shell late in life with his collection of essays, previously published in periodicals, entitled *Pangati Inqulab* (Social Revolution) 1939, comparing the social and economic life and customs of the olden days with those of the present times. He boldly exposed and criticised many social evils like the dowry system, the educational system and the degeneration of priest-hood, and his essays are a vivid record of Hindu social life in the province from the 'nineties' of the last century to the 'thirties' of the present century.

Wadhupal was an erudite scholar of *Vedantism* and his *Gita* (1933) was a verse-translation with learned commentaries, proving his scholarship in comparative religion. His *Haria-jo-Har* (Garland of God) 1936, and *Jeev-ji-Janam Sakhi* (Biography of Man), consist of a series of spiritual discourses. His three parts of *Vedant-man-Varq* (Leaves from Vedanta) comprise disquisitions on the various aspects of *Vedantic* Philosophy.

Dewan Wadhupal possessed a unique style consisting of pithy phraseology and crisp, concentrated sentences, and employed a rich, classical idiom.

Fateh Mahommad Sewhani, though a Hakim by profession, was a prominent literary figure of the older vanguard, who plied his facile pen at various forms of composition. *Hayat-ul-Nabi* (Life of the Prophet) was his principal work in biography ; *Kamal ain Zawal* (Rise and Fall) a selection of moral essays, and *Bahar-e-Ikhlāq* (Spring of Ethics) a collection of his poetry. *Aftab-e-Adab* (Sun of Literature) posthumously published, dealt with the development of Sindhi language. Hakim Fateh Mahommad was a master of chaste Sindhi style, devoid of Arabic and Persian obsession, freely employing simple Sanskrit and Hindi words and phrases without any prejudice.

## CHAPTER 5.

Sindhi,  
PROSE,  
Fateh  
Mahommad  
Sewhani.

A professor of Persian, a Doctor of English Literature, a scholar in Sanskrit and an author in Sindhi, Dr. Gurbuxani was one of the greatest linguists and philologists of Sind. Although the books he wrote were few and far between, yet each of them bears the stamp of his brilliant scholarship and his balanced, dignified diction. The first work from his pen was an original historical romance *Noor Jahan* (1915), which vividly recreates the glory of Moghal history and from whose pages the characters of its protagonists emerge as living personalities. In 1921 Dr. Gurbuxani submitted his famous report on the "Hitherto published Literature in Sindhi Language" to the Bombay university as a result of which Sindhi was included among the modern Indian Languages in the University curricula.

Hotechand  
Gurbuxani  
(1883—1946).

Gurbuxani's main contribution, however, was in the field of literary criticism in which his study of Western models made him an authority on the subject. The works of Sind's national poet Shah Lateef had already been published in various editions, the earliest being \*Dr. Trumps edition printed in Germany. But Gurbuxani discovered by painstaking comparisons with the oldest manuscripts, that so many inferior and spurious poems by other contemporary writers had been included in the old *Rasalas*. Therefore Gurbuxani published his monumental authoritative edition of *Shah-jo-Rasalo* (1924) in three volumes (the final fourth volume was not published), giving by means of his linguistic knowledge, the correct interpretations of many words and phrases and authoritative commentaries on many dubious passages hitherto misannotated. The masterly Introduction to this edition, throwing light on all the important phrases of Shah's poetry, was later published under the title *Muadima-i-Latifi* (1936). Another portion taken from this work and separately published was *Rooh Rihan* (Soul Entertainment) containing the folk-tales of Sind on which Shah's poetry is mainly based, along with their symbolic significance.

Nanikram Dharamdas was a versatile writer in an idiomatic and expressive style—his principal contribution being in the realm of drama where he served as a link between the old drama and the new. His first play was *Nek Anjam* (Anjam the God) followed by *Frebi Fitna* (1916) an adaptation of Marie Corelli's novel "*Vendetta*"—both sensational but popular plays of the day. Then he turned to moral and religious subjects in plays like *Pati Shewa* (Service of the

Nanikram  
Dharamdas.

\* Dr. Ernest Trump : "The Divan of Abdul Latif Shah", Leipzig, 1866.

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Nanikram  
Dharamdas.

Husband) adapted from Hindi, and *Prem Bhagti* (1923) adapted from the famous Hindi play *Soordas*, which was his most successful drama. *Prem-ji-Putli* (Idol of Love) and *Lilavati* were two of his original plays on social evils and reforms. His last published play was *Suhni Mehar* (1946), a dramatization of a folk-tale of Sind. Nanikram also adapted and wrote many novels in Sindhi of which the following were popular :

*Hasad-ji-Hani* (Evils of Jealousy), abridged from Dumas' "*Count of Monte Cristo*".

*Nazik Gulra* (Delicate Flowers), from Farrar's "*Eric*".

*Kashmiri Phool* (Flower of Kashmir), from Corelli's "*Thelma*".

*Likal Lal* (Hidden Ruby), a historical novel about Alexander's unsuccessful attack on Sind, 1918.

*Adarsh Nari* (Ideal Woman), a novel of domestic life, 1926.

*Nar-joon-Kingryoon* (Poets of the Persian Wheel), a social novel.

Nanikram also tried his hand at short-stories of which two books were published containing mostly adapted stories and a few original ones : *Dharamrai-ji-Vahi* (Account-book of Dharamrai)—1915, and *Jeevat Ja-Varq* (Pages from Life)—1923. Nanikram was also a competent poet and his *Megh Doot* is an able verse translation of Kalidasa's immortal epic posthumously published in 1947.

Khanchand  
Daryani.

Another prolific playwright with about two dozen plays to his credit, who might be styled the father of modern realistic drama, was Khanchand Daryani who mainly wrote original plays on domestic and social problems. He avoided melodrama as far as possible, adopting a simple, straightforward technique with great economy of scenes and characters, and employing a simple and natural diction in his dialogues. His two earliest plays *Gulab-jo-Gul* (Rose Flower) and *Motie-ji-Mukhri* (Jessamine Bud) were written against the evils of dowry system about 1920. In 1922 he wrote *Moomal-Mendhro*, the earliest dramatization of a Sindhi folk-tale.

Daryani was the principal founder of "Rabindranath Literary and Dramatic Club" inaugurated by the poet himself in 1923, which was a land-mark in the growth of Sindhi drama. The first play he performed under its banner was *Mulk-jo-Mudabar*, adapted from Ibsen's "*Pillars of Society*", a play which created a revolution in stage history by introducing the new realistic technique. The above play, and *Desh Sadke* (For Country's Sake) adapted from Maeterlink's "*Monna Vanna*", were Daryani's most literary plays, besides possessing dramatic qualities. His *Insan-keen Shaitan* was adapted from Marie Corelli's *Sorrows of Satan*, and *Ghalat Fahmi* (Misunderstanding) from Mrs. Henry Wood's *East Lynne*. Some of his original plays were *Ratna*, *Zamindari Zulum* (1929), *Maya-jo-Andh* (Blindness of Riches), *Zamane-ji-Lahar* (Tide of the Times) and *Bukha-jo-Shikar* (Victim of Hunger) 1932, all depicting social, economic and agrarian evils and suggesting the respective reforms indicated by their titles.

Bherumal was the profoundest and most indefatigable scholar, Sindhi literature has produced. He was imbued with the spirit of research and all his many and varied works bear the stamp of deep scholarship. He started with masterly renderings of some famous English poems like "*We are Seven*", "*Casabiance*" and "*The Solitude of Alexander Selkirk*", as well as some original poems of lyrical simplicity published later in *Nao Bahar* (New Spring)—1926. Bherumal wrote *Sindhi Vyakaran* (Sindhi Grammar) which is still used as an authoritative text-book in the subject; and also *Gulqand* (Confection of Flowers) 1928, a book of proverbs and idioms with detailed explanations of their origin and usage. He also wrote *Hindustan-ji-Tarikh* (History of India) in a simple yet literary style.

One of Bherumal's earliest works was a play *Hirs-jo-Shikar* (Prey to Covetousness) adapted from Shakespeare's "King John" written about the turn of the century. Among his other dramatic writings might be mentioned *Pangati Muqadmo* (Social Trial)—1927, a highly humorous social satire on Hindu marriage and dowry. In 1938 he adapted Tagore's "*The Post Office*" into *Azadi-ji-Kodi* (Fond of Freedom).

In the field of fiction Bherumal was one of the earliest original novel-writers with his *Anand-Sundarika* and its sequence *Mohini Bai* (1917), both depicting in minute details the Hindu domestic life of Sind with all its problems like dowry, bigamy and female education etc., and might well be regarded as an authentic social chronicle of those times. He also translated the famous American novel "Uncle Tom's Cabin" into *Golan-ja-Goondar* (Sorrow of Slaves)—1928.

Bherumal's official duties made him a vastly travelled man all over Sind, and the result of his minute observations of Hindu shrines, Muslim *dargahs*, the forts and the fairs, the historical monuments he visited and the legends connected with them, are vividly recorded in his *Sind-jo-Sailani* (A Traveller of Sind)—1923. In 1928 Bherumal wrote another travel-book of historical-cum-literary research called *Latifi Sair* (Travels of Latif), recording the vast wanderings of Shah Abdul Lateef in the company of Hindu Yogis throughout the greater Sind of those days: from Jesalmir in the north to Karachi in the south, and from Kohistan and Halar mountains in the west to Junagarh and Girnar in the east. The special merit of this work was that Bherumal systematically pieced together this account of Shah's travels from internal evidence derived from his *Rasalo*, with ample illustrations from his poems inspired by the various places Shah visited.

Bherumal's masterpiece of scholarship which proves him a literary historian and a philologist of no mean order was *Sindhi Boli-e-ji-Tarikh* (History of Sindhi language)—1941, a vast work of painstaking research about the development of the language, with suitable illustrations from its literature, from the earliest times of Kauls, Santhals and Dravidians up to the British *raj*. His last great work completed and published before he left Sind after the partition and his death in Bombay at a ripe old age, was the two volumes of *Sindhi*

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Bherumal  
Mahirchand  
(1875—1950).

- CHAPTER 5.** *Hindun-ji-Tarikh* (History of Sindhi Hindus)—1946-1947, tracing the family histories and recording the biographies of the main members of hundreds of Sindhi Hindu families. This book on genealogy is the first of its kind in Sindhi literature, and has become all the more valuable after the exodus of Sindhi Hindus to India by presenting and preserving a vast panorama of social history never to be repeated.

Sindhi.

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Bherumal  
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(1875—1950).

It must be noted that Bherumal attained all this scholarship and erudition in a style absolutely simple, natural and spontaneous, with no attempt at pedantry or brilliance, and yet possessing the precision and incisiveness of idiom equalled only by his contemporary Parmanand Mewaram.

Jethmal  
Parsram  
(1886—1947).

Jethmal was mainly the product of the First World War with its aftermath of stress and storm in life, as a result of which the old romanticism in literature gave place to realism. He was a fire-brand orator and political journalist turned into a voluminous author second only to Mirza Kalich Beg, having a rare vigour and rugged gust of style. He wielded his powerful pen with the zeal of the crusader for many causes, political, social and literary. Jethmal's earliest writings were on literary biography and criticism: In *Bhai Kalachand* (1914) and *Shah Bhitai-i-Hayati* (Life of Shah Bhitai)-1915, although more emphasis is laid on the lives of those two poets and saints of Sind, their main Sufistic principles have also been expounded and a selection of their poems given. In 1922, Jethmal wrote *Sachal Sar-Mast* (Sachal the Intoxicated) containing systematic criticism of that second great poet of Sind.

He also wrote two parts of *Shah-joon-Akhanyoon* (Stories from Shah), narrating the romantic folk-tales on which Shah Lateef's poems are based. This was followed by *Shah-je-Akhaniyun-jee-Samjhani* (1922) containing the mystical interpretation of those tales and copious comparisons with western mystical poets and philosophers whom he had widely read.

One of Jethmal's most popular books was *Turung-jo-Tirith* (Pilgrimage of Prison) written about 1920, soon after his return from incarceration, when he was given a public ovation such as no other political prisoner had received in Sind. He was the most fearless and outspoken editor, and his "*Hindvasi*" and "*Bharatvasi*" were the most popular papers of the day. From the columns of these papers he culled a selection of his true-to-life stories and published them under the title *Chamraposh-joon-Akhanyoon* (Stories of a Disguised Person)-1923, exposing with ruthless realism the private lives of the capitalists, the Brahmins and other privileged classes.

About this time he started the "*New Sindhi Library*" and "*Sosti Sahit*" (Cheap Literature) series, a mile-stone in Sindhi publication under which he published more than a hundred books of standard merit, original and translated. His own contribution to this enterprise was his series of masterly condensations of famous books from many languages, in which the spirit of the originals was faithfully brought out in a small compass the most noteworthy being: *Budul*

*Beri* (from Tagore's "*The Wreck*"), *Monna Vanna* (From Maeterlink's play of the same name), *Bal Hatia* (from Tolstoy's play "*The Power of Darkness*"), *Richh* (from Chekov's play "*The Bear*"), and *Toofan* and *Hisabi Hisab* (from Shakespeare's "*Tempest*" and "*Measure for Measure*" respectively)—all published round about 1926. He also fully translated Shakespeare's *Hamlet* and Goethe's *Faust* about the same time, but the translations were too literal to be pleasing.

Jethmal was a *Vedantist* and a keen student of comparative religion, and as such wrote a number of books expounding *Vedantism*, e.g., *Atam Veechar* (Thoughts on Soul) and *Om-ji-Akhani* (Story of Om) -1927. He was also a staunch Theosophist, under which influence he translated many famous Theosophical books like *Shabd Anahat* ("*The Voice of Silence* by Madame Blavatsky) and *Upanishad Gyan* ("*Wisdom of the Upanishad*" by Mrs. Annie Besant) 1925, and *Sidhyoon ain Chaker* (from Leadbitter's famous book on Occultism). His *Poorab Joti* was an adaptation of Edwin Arnold's "*Light of Asia*", and *Emerson* a translation of some of the most famous essays of that *Vedantic* philosopher of America. Being a large hearted humanist, he was the first Sindhi writer to come under the influence of Socialism, on which he wrote a book *Samya Vad* enunciating its main principles. But his approach to the subject was spiritual rather than materialistic, democratic rather than communistic.

Lalchand was the last of the trio of veteran modern writers to pass away in Bombay after the Hindu exodus from Sind, the other two being Bherumal and Jethmal previously dealt with in these notes. With his death the classical age of Sindhi prose came to an end. Lalchand, like his contemporary Jethmal, was another independent and fearless fighter with the pen, a quality that won him the sobriquet of *Dakar* (Cudgel) of which he was mightily proud. Like Jethmal again, he was one of the earliest exponents of the Home Rule movement in Sind and had served a term of imprisonment during which he translated Tagore's "*The Gardener*" in rhythmic prose under the title *Saba Gulab* (Perennial Roses). He was also Theosophist with highly tolerant views on the brotherhood of all religions, under which influence he wrote *Mahommed Rasol Allah* with an understanding and appreciation of the philosophy of Islam for which many Muslim divines and scholars had paid him high tributes. He also wrote *Ram Badshah*, an account of the life and teachings of Swami Ram Tirtha.

Lalchand was a pioneer in many branches of Sindhi literature. He was the first writer of one-act plays like *Nakad Dharm* (Religion of Cash)—1906; *Sen Keen-Ven?* (In-laws or Enemies?) -1907; and *Amaldar Keen Raiyat Azar?* (Officers or Tyrants?) -1921—all satirizing social and public evils. In 1905, he also wrote the first original novel of the century *Chothe-jo-Chand* (Crescent Moon) dealing with the unusual theme of platonic love between two young friends, placed against the background of Hindu social life and depicting the evils of superstition. In 1914, he established "*Sindhi Sahit Society*", a mile-stone in the development of Sindhi literature, under whose aegis literary books were published every month for a period of 15 years. His first historical essay *Hur Makhi*

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Jethmal

Parsram

(1886—1947).

Lalchand  
Amardinomal  
(1885—1953).



- CHAPTER 5.** *Ja* (Hurs of Sind) was reprinted by this Society (1914), along with another historical essay *Bhambhore*. The former famous essay originally appeared in the "D. J. Sind College Miscellany" founded in 1901 by Sadhu Vaswani to which Lalchand was one of the oldest contributors along with other well-known writers like Kalich Beg, Bherumal, Sahibsingh Shahani, Bulchand Dayaram and others. Lalchand's first two original stories *Kishni-jo-Kasht* (Sorrows of Kishni)—1917, and *Dukhan Dadhi Zindagi* (A life of Suffering)—1920, dealing with domestic evils were also published as monthly volumes of this society.

**Sindhi.**  
**PROSE.**  
**Lalchand**  
**Amardinomal**  
**(1885—1953).**

Lalchand also laid the foundation of modern scientific criticism with his *Shahano Shah* (Kingly Shah)—1914, *Sachal Soonharo* (Beauteous Sachal) and *Gul Sindhi* (The Rose of Sind), giving a systematic appraisal of the poetry of those three poets of Sind. Lalchand successfully dramatized *Umar Marvi* (1925), the famous patriotic folk-tale of Sind—a tradition which Ram Punjawani has abundantly carried on after him. This play enjoyed a popularity on the Sindhi stage such as no other play has ever elicited. Even in essay-writing Lalchand was the first author to publish his collection *Phulan Muth* (Handful of Flowers)—1927, an ideal book of essays incorporating the writer's thoughts, emotions and ideals on various aspects and subjects of life.

Lalchand possessed a highly idiomatic and distinctive style, unique in Sindhi literature. Replete with homely idioms and proverbs used by old women, and resounding with echoes from classical poets, particularly his favourite Shah, Lalchand's writing was inimitable, unmistakable. On this account his books are difficult to follow at first, but once the reader gets the hang of his carefully punctuated sentences, they are infinitely charming and rewarding. Lalchand was indeed the writers' writer, and his works prove the truth of the adage "style is the man".

## CHAPTER 6—URDU\*

OF THE THREE LANGUAGES ARABIC, PERSIAN AND URDU, Arabic, though not in any way connected with any branch of the linguistic families spoken in the country has been used by hundreds of its inhabitants in expressing their views on Islam and things concerning Islam. Arabic belongs to the Semitic group. It is a well-known fact that the Semitic nations in general and the Arabs in particular had their commercial and cultural relations with India from the very dawn of human civilization. The very name Hind for this Sub-continent is a gift from the Arabs. They regarded this country as their fatherland. Their traditions say that when Adam was thrown out of the paradise the land which his feet touched first was that of Ceylon which they believe, was the southernmost part of India.

These commercial and cultural relations resulted in the absorption of many Indian words in Arabic languages such as kafur, misk, sandal, hail (cardamom), zanjabil (ginger), Narjil (cocoanut), etc. Sometimes the word 'Hindi' was used to show the place of origin of a commodity such as 'ud-i-Hindi, tamr-i-Hindi' (tamarind), etc. Names of different kinds of cloths were also borrowed. This process was not confined only to articles of every day use. With the rise of Islam and its cultural expansion it extended to the various branches of science and literature. Many books on Astronomy, Mathematics, Medicine, Philosophy and those of fables and stories were translated from Sanskrit into Arabic.

Persian is a sister language to Sanskrit. Not only a large number of the words are the same but even sentences in the religious books of the Parsis and the Hindus are similar. Another point to be remembered in this connection is that, though after the Arab conquest, Arabic has become the language of culture and politics, it soon had to make room for Persian in Non-Arabic countries. Even during the Ghaznavi period it had attained the position of a State language, and was so much studied in Persia that even the Moghals were forced to leave it at its position. Hindus had started learning Persian even during the days of Mahmud of Ghazni and by the end of the Lodi dynasty it had begun to be regarded as an emblem of

CHAPTER 6.

Urdu.

GENERAL  
INTRODUCTION.

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\* The General Introduction is contributed by Prof. N. A. Nadvi, whereas the rest of the Chapter is contributed by Dr. Z. H. Madani, M.A., Ph.D.

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6. culture and intellectual superiority. The royal patronage given to the language soon drew a large number of eminent scholars, poets and prose writers from Persia and Central Asia. Soon Indians began to write in that language. Some of them became an object of envy even to the Persians themselves. A variety of books on different subjects were written in Persian. The honour of translating the Quran into Persian goes to this country. Long story books in Persian were also written in India. Mystic writers and Sufi Poets had contributed their generous quota. But above all it is the Histories of India and other countries written in Persian which open a new avenue to the writers of chronicles on scientific basis.

With Persian came all the forms of prose and poetry of that language. Prose had been changing according to the subject-matter of the book, but under the influence of the Mongol rule, Persian literature became very ornate and unrealistic. This tendency did not remain confined to the kingdom of Mongols or their successors but it spread throughout the Islamic States. Turkish and Urdu were both affected by this. As far as this State is concerned Persian was in much greater demand here. Not that it was the official language of the Government but the majority of the poets and writers who came to India either remained in the Sultanate of Gujarat or went to the courts of the Deccani kings to seek their fortune. Again the Parsis who had permanently settled in this State still wanted to study the language of their country, their culture and their ancestors. This made Persian very popular throughout the State. Even when the Maratha State was established and Marathi became the court language the majority of the legal terms and forms were unhesitatingly taken from Persian official language.

This free use of Persian also gave an opportunity to the local languages of the State not only to absorb many useful and cultural words and expressions in Arabic and Persian, but also it enriched the common language or the *lingua franca* of India of that time.

The third and the last, Urdu, is a purely Aryan and Indian language. It is admitted that there always existed in India for about a thousand years a language which was more or less intelligible and spoken throughout the country. This language which descended from the Apabhransh form and which now presents a happy combination of the various Aryan and non-Aryan languages of this sub-continent has been generally known as Hindi.

When an early Arab or Persian writer uses this term he uses it in a wider perspective. By that expression he means any language of the country including Sanskrit. But later on the term Hindi came to be applied to that form of language which was spoken in or around Delhi and Mathura and which had not only spread throughout the country during the centuries of religious, commercial and political intercourse, but had begun to take a literary form in the regions far beyond its original home. When the Muslims came to India first as traders and then as rulers they began to write this language in their own scripts. This very dressing of the common

Indian language in Arabic alphabets is the beginning of Urdu language. We may say that Urdu, Hindwi, Hindi, Hindustani, Rekhta, Deccani, Gurjori or Gujarati, by whatever name it may be called is the common language of India which was more or less intelligible throughout the country and was written in Arabic script, with additional letters to represent the sounds which were not to be found in Arabic, Persian and Turkish languages.

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It is a strange phenomenon that though the common language of India is said to have originated near Delhi and Mathura, its earliest literary forms developed initially in Gujarat, Deccan, Panjab and Bihar. In Gujarat it began to be called Gujri, Gurjari and Boli Gujarat; in Deccan, it became known as Dakani. It was the Gujarati poet Wali who inspired the poets of North India to compose poems in their own language. He is regarded as the Chaucer of Urdu poetry. All India owes a great amount of gratitude to Gujarat and Deccan for nourishing the language and making it rich and strong.

If the truth be told it will have to be said that the very word 'Urdu' is a misnomer for the language. The Moghals used to call their residences as 'Urdu' which in Turkish means camp and when the king lived at that camp, the camp became Urdu-i-Mualla (exalted camp). This exalted camp contained the court of the ruler also and used to have a large number of learned people whose verdicts as far as the language and literature was concerned used to be final. Therefore, in order to show that a man was writing in the most authentic and chaste language he used to say that he was writing in "Zaban-i-Urdu-i-Mualla" i.e., language of the exalted camp (this is equivalent to king's English). Later for brevity's sake the people began to say that they were writing in Urdu. Another reason for adopting this name was that at the Fort William College this common language began to be written in Devanagri script and was named Hindi, Hindwi or Hindi and thus to make a distinction, this Hindi language written in Arabic script adopted the name of Urdu. It is interesting to know that Urdu up to the later half of the 19th century continued to be called Hindi. Ghalib, the great poet of Urdu, mentions his poetic work as 'Mera Hindi ka Diwan' (my collections of Hindi poems).

Adoption of the Arabic script for this common language of the country was not forced by the rulers whose official language to the last days of their government remained Persian. It was adopted on the principle of cultural unity with the countries with whom India was closely connected. Adoption of the same policy on the same ground in recent days is to be seen in Mustafa Kamal's adoption of the Latin script for the Turkish language.

Urdu poetry in the beginning followed local metres, forms, thoughts and expression, but with the evergrowing and expanding Persian influence through court and society, it began to adopt Persian metres and forms. However, it must be said to the credit of this poetry that the national and patriotic poems written in this language far exceed in quality and quantity those of any other language of the country.

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Urdu still holds a great sway in this State and educational institutions imparting instruction through the medium of this language are a living testimony to its popularity. A large number of libraries and reading-rooms are to be found in this State. The only research Institute in Urdu is also located in this State. In Bombay today as far as Urdu language is concerned, literary activities flourish very encouragingly. A large number of Urdu newspapers are printed in Bombay and literary figures of repute in Urdu are attracted to this centre of learning.

(1800—1857).

Urdu is the most prevalent and popular language in India. Almost in all the States, it serves the purpose of a *via media*. Scholars hold different views regarding its origin and place of birth, but looking to the different theories and lines of arguments about its origin, it is felt that neither any particular region is its birth-place nor any particular province has been its permanent home. It seems that in the south and in the north, due to commercial, socio-religious and political contacts of the people speaking Indian and foreign languages, a mixed dialect sprang up either earlier or later or simultaneously in different provinces. It was used as a common vehicle in the bazaars, and from such a dialect, with some common local linguistic factors due to the inter-provincial relations and contacts, a common language evolved which was called Urdu. Different linguistic characteristics of this language support this conception. In the same way Urdu literature also owes its development not only to any one region but various parts of the country such as Gujarat, the Deccan, the Punjab, Delhi, Lucknow etc., which have contributed to its development and prosperity in turn. To the abovementioned centres of Urdu, the Maharashtra State in general and the city of Bombay in particular, can be added as the centre in the present time, as for the last thirty years Bombay has contributed to a great extent towards the development of Urdu. The claims of the State and Bombay City can very well be ascertained from the vogue and prevalency of the language in different cities of the State and the status which it holds in the city of Bombay.

Bombay being a centrally situated city, is the meeting place for the people of all the four corners of India and foreign countries. Right from the earlier times, this city holds an international position. At such a Cosmopolitan city one common *via media* is quite necessary. Urdu claims to be such a *via media* and serves that purpose in the bazaars. This slang *bazaari boli* is called *Bombaigiri* also. It is an admixture of Urdu, Gujarati, Marathi and English. Though *Bombaigiri* is spoken, due to the influence of the North, standard Urdu is more commonly used in the City.

So far as Urdu literature in Bombay is concerned, some poetical works of the last decades of the 18th century have been traced as the earliest ones but it seems literary pursuits in Bombay must have started even earlier than this period because in the last decades of the 17th century, Urdu literature had gone through a revolution due to the efforts of Wali Gujarati, who introduced new trends. The conceptions of this genius not only influenced the Deccan, but the North also took the first lesson and started producing Urdu works

in prose and poetry for the first time. This is the period when the North turned into a centre for Urdu. Bombay also being closely connected with the Deccan must have been influenced by these literary activities.

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The survey of the literary activities of the period, 1800 to 1857 A.D. reveals that ample works in practically all the branches of literature have been produced in Bombay. The *mathnavi* form was very much in vogue everywhere in this period. Bombay, also, falling in line produced about ten to twelve theological *mathnavis* and four pertaining to love stories. *Mathnavi urusul majalis* tops the list. It deals with the life of Prophet Muhammad. It was compiled by Qasim Mehri in 1793/1209 and it contains about 5627 couplets. He says that he composed the *mathnavi* in a fortnight. Two other *mathnavis*, *Aqaid-i-manzum* and *chahal Hadith* are also to his credit. Qasim's nephew, Ghulam Ali Mehri, was also one of the good poets of this period. He has left behind him many poetical works. His *mathnavi misbah-ul-majalis* is well-known. It deals with Prophet Muhammad. It was compiled in 1841/1260 and contains 7316 couplets. Another of his well-known *mathnavis* is *saad-o-Salma*. It deals with a love story. It was compiled in 1867/1286. Another *mathnavi* writer of the period is Qazi Muhammed Yusuf Marghe (1772/1187 to 1868/1283): *Kifayat-ul-Islam* (1831/1250) dealing with the problems of Shafai-Fiqh, *Zinat-ul-majalis* dealing with the life of Hazrat-Makhdum of Mahimate are his two works. Qazi was a great learned man of his age and it is said that in Bombay he was appointed a Khalifa (Religious Head) of a religious sect Wahabir by Syed Ahmed Brelvi. Poet Babu Mian Faqih of this period is worth mentioning. He has left behind him *mathnavi*, *Rauzat-ul-Buka*, which deals with the battle of Karbala. It contains about 9409 couplets. Another of his works is *mathnavi Hadisa-i-Aishzadagi* (Fire). It deals with the great fire in Bombay South. Many poets of this period have composed poems describing the havoc.

(1800—1857).

*Ghazal* is the most popular and beloved form of Urdu literature. Though this form existed in Urdu since 15th century, in the real sense, the craftsmanship of Wali Gujarati gave new life, shape and charm to *Ghazal* in the 17th century. The new trends were so attractive that in a short time in the South and the North, scores of *Ghazal* writers came into the field and displayed their talents.

In Bombay, the first *Ghazal* writer that can be traced is Alimullah. Nothing is known about his life and the age in which he flourished but from his works, it is evident that he happens to be the contemporary of Wali or his students. Besides Alimullah, poets Nusrat, Salimi, Tabassum Sharif, Dilkhush and the *mathnavi* writers mentioned above are also the *Ghazal* writers of this period. This period has produced one poetess also. Her name is Fatima, daughter of Yaqub. One of her poems *Ariza-i-Nyaz* is well-known.

Besides *mathnavi* and *Ghazal*, other forms such as *Qasida*, *Rube* and *Marsiya* have also been tried by the poets of this period. The *Qasida* by Qasim Mehri on Sufi Jumma Shah and *Qasida* by

**CHAPTER 6.** Nusrat are worth mentioning. So far as *Marsiya* is concerned, Faqih and poet Afzar have contributed some *Marsiyas*. The survey of this period will be incomplete if the name of Abdul Fatah Ashraf is not mentioned. He was not only a poet and prose writer but he was a great man of letters and an educationist of his age. Ashraf hailed from Nasik and was the descendant of a great Sufi, Shah Sadiq. He was well versed in Urdu, Persian and Arabic. He was in the Government service up to 1869/1284. For a short period, he served as a Professor at Elphinstone College also. For his valuable services, the title of Khan Bahadur was conferred upon him. He took keen interest in education and devoted his life to that cause. He has left behind him about 100 books and booklets of which some are school books. His *Diwan*, a collection of poems and *Ghazals* deserves a mention. He has also translated Arabic *Qasidet-ul-Burda* in Urdu.

Urdu.  
(1800—1857).

So far as prose is concerned, some books in connection with Islam and Theological problems and some school books have been traced. Qazi Muhammed Yusuf Marghe, Qazi Shahabuddin Ghulam Ali Mehri, Ghulam Husein Mehri, Molvi Ismail Konkani and others are the prose writers who have left behind them books on Theology. The subjects of such books are *Hadith*, *Fiqah*, etc. These books, it seems, were meant to acquaint the Muslims with theological problems and fundamental principles of Islam.

This was the period when education on western lines had started spreading. The immediate need was the establishment of the primary schools imparting instruction in mother-tongue and the preparation of books prescribed for the courses. Social workers of different communities extended their full support for this cause. In regard to Urdu, well-known educationist, Mr. Ibrahim Maqba (1792 to 1855) and his family, made an everlasting contribution. Mr. Ibrahim Maqba not only established primary schools in 1835 but wrote text-books also. His other books are *Elphinstone Nama* (1810), Hindustani, Marathi and Gujarati Grammars in English (1825), *Talim Nama* (1836) and an English grammar in Urdu.

Ibrahim was a poet also. He composed poems in Urdu and Persian as well. The other members of this family, viz., Ahmed, Ismail Mhd. Hasan, Mhd. Saeed, Mhd. Habib and Mhd. Akber took keen interest in Urdu literature and education and thereby kept up the family traditions of social, educational and literary work.

Ashraf and Nizamuddin are also the prose writers of this period. Munshi Nizamuddin was the author of two books, viz., *Insha-i-Hindi* and *Tazabahar*. *Tazabahar* is a kind of criticism on the style of *Bagh-o-Bohor*. Nizamuddin also translated *Insha-i-Harkaran* and *Essops Fables*.

In Bombay, the East India Company felt great need to acquaint Britishers with Hindustani. In this connection the Company had established one Cadel School somewhere at Varsowa Road, near Surti Mohalla. Military officers as well as soldiers were taught here. Ibrahim Maqba and Munshi Nizamuddin were the well-known teachers of this school. Looking to the importance of the school, it can be said that it was the Fort William College of Bombay.

## CHAPTER 6.

Urdu.

(1857—1920).

The second period of Urdu literature in Bombay can be fixed from 1857 to 1920. In this period, the number of poets and prose writers is comparatively larger. This is the period when new trends and conceptions in literature created a new age and the pattern was followed all over India. Though Bombay is also found to be influenced, the old lamps were still found burning. Printing press, newspaper and drama in this period are the chief factors which helped Urdu to flourish.

The old trends in literature had not been wiped off altogether. The *mathnavi* literature is found to be of the old pattern. The followers of the old school are Qazi Ismail Mehri who compiled a *mathnavi sarchastma-i-Kurawal* pertaining Iman Husein Abdulgadir Wafa who left behind him three *mathnavis waqiat-i-Karbala. maujaza-i-Shaqul-Qamar* and *Sadaquat-ul-Karamat* (1873/1288) and Muhammad Ali Raunaq, the author of *Raunaq-ul-Majalis* (1898/1313) and *Behjal-ul-Manaquib* (1898/1313). All these *mathnavis* show the religious trend of the mind of the people of that age. A further proof of this tendency is *marsiya* poetry which, in this period, is found to be more popular. Some of the *marsiya* writers are Mulla Jafer, Najmi, Lunqmanji, Ikhlās Khabhai, Afsar Surti, Yusuf Broachi, Hasan Ali, Mulla Ibrahim, Sikander and others. Many of the *marsiya* writers mentioned above belonged to the Shiya Bohora community. Though generally the mother-tongue of Bohoras of Gujarat was Gujarati in that period, Urdu had become so popular that they also composed poetry in Urdu.

Under the influence of Sir Syed's movement of social reforms, poems with regard to reforms in communities were also written in Bombay. In this period Ahmed and Ahsan of Maqba family have written poems about the Konkani Muslims. In this period also the fair sex is represented by a poetess named Hamida (Khatoon). Her *mathnavi sakhawat Nama* is well-known.

This period produced a larger number of *Ghazal* writers in comparison to the previous period. Some of them are Ahsan Maqba, Mirza Muniruddin, Nizami Jabalpurī, Haji Ibrahim Arzu (Memon), Thabit, Wafa, Memon Ahalif Barq, Afsoon, Tajammul, Asar, Talib, Jawher, Tabib, Farrukh, Rasa, Khatib, Munim and many others.

Ahsan Maqba, Munshi Ghulam Muhammad, Yusuf Khatkhate, Mohemtullay Muhammed Ali Dalvi and Ismail Mehri represent the prose writers of this period. Ahsan, grandson of Ibrahim Maqba, kept up the literary traditions. Apart from being a first rate poet, he has left behind him two books *Talim Nama* and *Sharah Nimat Khan Ali* in prose also. The theme of *Talim Nama* has the development of civilization and culture as its theme. This was specially written for the Konkani Muslim community. Ghulam Muhammed hailed from Surat. He served the cause of education for the whole of his life. In 1882, the title of Khan Bahadur was conferred on him. In 1886, he was nominated a fellow of the University of Bombay. He died in 1896 A.D. Munshi has generally written school books and books of general knowledge



**CHAPTER 6.** such as *Usul Joghrafia*, *Persian self readers* etc. He has written books in Gujarati also. His son Abdul Karim Mudarris was also a prose writer as well as a poet. He is the author of *Khulufa-i-Rashideen* and *Siraj-i-Khilwat*. He was also a teacher by profession. He earned his livelihood by teaching Hindustani to foreigners. In 1893, he had the honour to be the Hindustani teacher of Queen Victoria also. Yusuf Khatkhate, M. A., I.L. B. was a graduate of the University of Bombay. He was well versed in Urdu, Persian and Arabic. For some years he rendered services as the Librarian of Muhammedia Madrasa and Jama Masjid Library. He has written a small booklet on the life and works of a great well-known Sufi of Gujarat, Shah Wajiuddin Alavi. He has translated an Arabic treatise on Hazrat Mukhdum of Mahim also. Mohemtullay family of Bombay was also known for his literary traditions. Muhammed Ismail ad Abdul Ghani of this family have left behind them some treatises in connection with Sufis. Muhammed Ali Dalvi has left behind him a literary book on the life of Firdousi and his works. Muhammed Ali Hafiz and Ghulam Ahmed are also the prose writers of this period. They have written treatises on Shafai Fiqah. On the subjects of social reforms also, some books are traced. In this field the name of Ismail Mehri is worth mentioning. He has left behind him a treatise on the relation of a *Peer* and a *Mureed*.

**PRESS AND  
NEWSPAPERS.  
Press.**

In Bombay, printing press and newspapers have played an important part in spreading and popularising Urdu language and literature. Though the art of printing existed in India since the 17th century, the first Urdu press was established at Calcutta and Sairampur in 1800 A. D. But, in Bombay, Urdu printing press made its first appearance as late as 1850. In the beginning it was taken up as a commercial enterprise, but very soon after it, scores of printing presses started turning the wheel. The secret of this trade was the growing demand of the copies of the Holy book *Quran* in countries like Burma and the Dutch East Indies. This business flourished so much so that by the end of 19th century, about fifty to sixty printing concerns were at work. Along with the printing of *Quran*, some of the firms took up the work of printing and publishing Urdu literature also. This inclination of the printing concerns fulfilled the growing need and demand of Urdu books on one side, and on the other saved the old Gujri and Deccani literature from destruction.

In connection with the printing of old Urdu literature, the Karimi Press of Bombay deserves special mention. This press had once the same status as the Nawal Kishore Press in the North. The proprietor of this press was one Qazi Noor Muhammed of Porbunder. He started business in 1290 A. H. and in a short time he possessed two to three printing concerns with different names. At present also the members of this family run a small printing press. In the beginning of the 20th century, the number of printing concerns decreased to a great extent as the demand for the *Quran* from outside decreased. Printing of Urdu at Delhi, Lucknow, Kanpur and other places also contributed substantially to this factor.

In India, the first Urdu newspaper was published in 1810 from Calcutta. A well-known paper *Jam-i-Jahannuma* edited by Ram Mohan Roy was first published in 1821. In 1835, and 1836, respectively, Azad's father Muhammed Baqur and Sir Syeds father started Urdu newspapers. So far as Bombay is concerned, researches show that the first newspaper of Bombay is *Muhammedi* which was started in 1847 by a business magnet of that period Muhammed Ali Nakhuda Roghe. After the publication of *Muhammedi* many other papers came into existence. Some of them are *Qudsi* (1849), *Salehi* (1850), *Harkara* (1852), *Umdat-ul-Akhabar* (1854), *Bamdad* (1852-Weekly), *Barq-i-Khatif*, *Kashf-ul-Akhhbar*, *Muslim Herald* (1888), *Muhamedan Herald* (1891), *India Gazettee* (1892), *Daily Mail*, *Justice of the peace*, etc. From among the names mentioned above *Kashf-ul-Akhhbar* and *Barq-i-Khatif* deserve special mention. *Kashf-ul-Akhhbar* was started in 1855 and for more than half a century, it served a very useful purpose. *Barq-i-Khatif* was started in 1858. Both papers maintained a high standard of journalism and had wide circulation.

Till the close of the first world war, nearly sixty daily, bi-weekly and weekly newspapers were in circulation. The names of the newspapers before and after 1857 draw our attention to the fact that western language and civilization had taken Indians into its grip soon after 1857. But the policy of these papers surprises us. Most of the papers were propagating against the reforms and conceptions of Sir Syed. It throws light on the religious tendencies of the Muslims of Bombay.

An Urdu newspaper, connected with humour and satire *Awadh Punch* is well-known. It was started in 1877 from Lucknow. It was so popular that at other places also such papers and magazines were published. In Bombay, several papers like *Bombai Punch Bahadur*, *Abul Punch* (1896), *Azad Punch*, *Gurughantal* (1904), *Makhanchu* (1905), etc., are found to be in circulation. The files of all the newspapers mentioned above have been preserved in libraries of Bombay.

Though Urdu libraries in Bombay are not so adequate as they ought to have been, still one cannot ignore the valuable collections of Urdu and Persian manuscripts which have been preserved in some of the libraries. It is difficult to trace the private and personal libraries but it can without hesitation be said that Urdu knowing Bombayties are indifferent to the hobby of having a good library. It is possible to trace only two personal libraries. An up-to-date library was the one possessed by Nakhuda Roghe family, but now no trace of it is to be found. Khatkhate family also possessed a good collection. This collection has been presented to the University library by the family where it is very often consulted by research scholars.

So far as public libraries are concerned Jama Masjid Library tops the list. There are thousands of manuscripts and printed rare books. Though there already exists a catalogue of these books Mr. Hamedulla Nadvi, the librarian of Urdu Research Institute has recently compiled another catalogue. The Karimi Library is noted for its

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PRESS AND  
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Newspapers.

LIBRARIES.

- CHAPTER 6.** collection of rare printed books and the old files of newspapers of Bombay. It was donated by the proprietors of the Karimi Printing Press in 1903. It is managed by the Urdu Research Institution. The Urdu Research Institution has also a good library but still it is in the making. However, in so far as the manuscripts section is concerned, a collection presented by Prof. N. A. Nadvi has made the library quite well-equipped and adequate for research. Ismail Yusuf College, Bombay, has also a well-equipped library for conducting research in Urdu. It has a collection of printed books which are now rare. The Record Department of Bombay is also in possession of a collection of rare books.

**Urdu.  
LIBRARIES.**

**DRAMA.**

*Inder Sabha* is the first Urdu drama which was staged in the palace of Wajid Ali Shah in 1853. It is a general belief that *Inder Sabha* was the pioneer in the field of Urdu drama but the history of drama in Bombay reveals that it is the Gujarati and Marathi drama that led people to stage Urdu drama.

In Bombay, a theatre house existed from 1835, where English dramas were staged. Later Gujarati and Marathi dramas were also staged but they did not prove to be a financial success because of their restricted audience. In view of this, some Parsi gentlemen who happened to be in this line, thought of staging dramas in Urdu. Thus the first Urdu drama *Gopichand* was staged in 1853. It gained so much popularity and proved to be such a box-office attraction, that the staging of Urdu dramas was taken up as a trade since then. The first Parsi gentlemen, to enter the field was Pestonji Framji Paroin, who established "The Original Theatrical Company." The conditions for staging of Urdu drama were so favourable that in a short time several companies came into existence. Shri Baliwala, who was a good dramatist and an actor as well, was so enterprising that at the time of the Jubilee of Queen Victoria he had taken his dramatic company to London, where for the first time Urdu dramas were staged.

Though the first Urdu drama was staged in 1853 and since then Urdu dramas were staged regularly yet in fact, the golden age for Urdu drama began from 1870 A. D. when good dramatists from the North were employed by the companies of Bombay who raised the standard of the language and art as well. Nearly for half a century, favourable conditions existed for the staging of Urdu drama and though due to the introduction of the movies, the first of which was screened in 1910-11, dramatic companies were not much affected, yet they lost their importance in the thirties when the talkies were introduced in Bombay.

In the initial stages of Urdu drama either Gujarati dramas were translated or first written in Gujarati and then translated in Urdu. Because of this, the language at that stage was not a standard one. This difficulty was overcome when good play-wrights and poets from the North entered this field. Some of the writers, who were responsible for the high standard of Urdu drama, are Ahsan Lucknowi, Muhammed Ali Raunaq, Vinaik Rao Talib, Zarif, Dwarka Prasad Amin, Master Rehmat, Narain Prasad Betab, Agha Hashar

and many others. Among these writers Ahsan and Agha Hashar demand special mention for their valuable contribution to Urdu literature.

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In connection with the evolution of Urdu drama, the names of Kunwarji Nazir, Dadi Patel, Dadabhai Thonti, Nasarwanji Aram, Behramji Marzban, Baliwala and Kawji Khatau will also be ever remembered. These persons have either translated, acted themselves, or patronised the art in all the possible ways and thereby made Urdu drama prosper and become popular.

In education, Urdu has its elevated status, right from primary stage to higher education, and has its place either as a subject or as a medium of instruction. In Bombay, primary education started since 1825. In 1835, Urdu primary schools were also started. In 1836, a madrasa named Muhammedia was started for the teaching of Urdu, Persian and Arabic languages but looking to the growing need of schools with Urdu as medium, it was turned into a high school in 1960. The present Hashimiya High School also had a humble beginning as madrasa in 1850, but some years back it was also turned into a High School. The oldest high school with Urdu as medium is Anjuman-I-Islam High School. It was started in 1880. At present there are several high schools for boys and girls and night schools with Urdu as their medium. These include one technical school and one commerce high school.

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EDUCATION.

So far as higher education is concerned, at the matriculation level Urdu as a subject is taught since 1862. Since 1914 Urdu was recognised by the University as a subject for B. A. and M.A. also. Since 1942, the University of Bombay has made arrangements for the research degree in Urdu also. With regard to teaching of Urdu up to the research stage, Ismail Yusuf College, St. Xavier's College and Urdu Research Institution demand special mention.

Aurangabad is one of the historical cities of the Deccan. It is well-known for its literary and cultural traditions. As this city was the stronghold of the Moghals, a number of civil and military officers, men of letters, citizens, etc., from Delhi also came here with the result that Aurangabad was so much influenced by the North Indian culture that it was considered to be the Delhi of the Deccan. Thus, till 1763, Aurangabad was the seat of Government and a capital. Afterwards when Hyderabad was made the capital, poets, literary men and learned people gradually left Aurangabad when this city lost its literary prominence.

DEVELOPMENT  
OF URDU IN  
AURANGABAD.

Though, Aurangabad had gained its importance since the time of Malik Ambar, up to 1700 A. D. the literary achievements of that city in regard to the Urdu language are not traceable.

Under the influence of Wali Gujarati's progressive trends in the *Ghazal* form, some of the poets of Aurangabad also attempted it. Some of the contemporaries of Wali, viz., Mirza Dawood, Muhammad Mah Mehrum and others belonged to Aurangabad. Dawood was one of them who pushed forward the literary movement. He

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died in 1168 A. H. His son Jamal-ulla Ishq also was considered to be one of the top ranking poets of his period. He died in 1195 A. H. Mehram was the son of Nawab Shujaat Khan, the *Subedar* of Berar. He died in 1166 A.H. Balaji Trimbak Naik Zarra was also a good poet of the later half of this period. He composed poetry in *Ghazal* form and *Marsiya* as well. He was the pupil of Mirza Jan Rasa. His *Diwan* is preserved in the Asifiya Library. In one of his *Ghazals*, he has mentioned some of the poets of Aurangabad such as Zia, Jaffer, Yakdam, Syed, Raza and others. During this period several poets from Burhanpur also settled at Aurangabad. One of them *viz.*, Asi deserves a mention. Asi was in the service of Asifjah I. He died in 1172 A.H. Besides *Ghazals*, he has left behind him two *mathnavis* *Khulasatul Maarif* and *Anwa-ul-Ulus*. In the second half of the 18th century, the Deccan produced Siraj, a poet of extraordinary calibre. Sirajuddin Siraj was born at Aurangabad in 1127 A.H. Right from his young age, he was inclined towards Sufism. He was held in high esteem in the circle of Sufis. Up to 1147 A.H. he composed poems in Persian but afterwards he was inclined towards Urdu poetry. He died in 1177 A.H. He has left behind him a *mathnavi* *Bostan-i-Khyal* and a collection of *Ghazals*. *Bostan-i-Khyal* is the last longest *mathnavi* of the Deccan. It portrays the true picture of his emotional love, the feeling that dominates the heart. It deals with Sufism. He had also compiled a small collection of Persian poetry by the name of *Diwanha*. A number of poets have benefited by his craftsmanship and talent. Some of them *viz.*, Khwaja Inayatulla Futuwat (1223 A.H.), Khwaja Abulbarkat Ishrat (1187 A.H.), Syed Ashraf Ali Faza (1195 A.H.), Mirza Mughal Kamtar (1183 A.H.), Lala Jaikishan Bejan, Muhamed Raza Beg Raza and Mirza Muhammedjani are worth mentioning.

Besides the pupils of Siraj, up to the end of the 19th century Aurangabad produced some other poets of excellent repute also. Arifuddin Ajiz (1178) is a well-known poet of this period. He held the post of a Bakshi in the regime of Asifjah. Besides *Ghazals*, he has left behind him a *mathnavi* named *Lal-O-Hohar* also. A poet named Shahid (1178 A.H.) who hailed from Ahmedabad had settled at Aurangabad, and led the life of a Sufi. Mehar of this age has also been praised by Shafiq in his *Tazkira*. Mir Miran Raz (1180 A.H.) was a *mansabdar*. He composed poetry in Urdu and Persian. Dargahquli Khan Dargah (1180 A.H.) could be regarded as one of the best poets of this period. He belonged to the well-known family of Salarjang. Dargah was not only a good soldier, but in the field of literature also he has shown his craftsmanship. He was a poet of a high calibre. He composed poetry in Urdu, Persian and Arabic. Besides *Ghazals*, he has shown his poetic talent in *Marsiya* form also. Fazli was one of the Sufi poets of Aurangabad. Besides *Ghazals*, he left behind him two *mathnavis*, *Birah Bhaluka* and *Prem Luka*. In prose also, he is the author of one work on Sufism, *Zad-i-Azad*. Wahid and Sami were also top ranking and senior poets of this period. The ancestors of Sami had come to the Deccan with Alamgir and settled there.

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A good number of young poets were trained by him. Lalchand Ramjin and Abdul Hadi were some of his good students. Sami left behind him two *mathnavis*, *Sarvo-Shashad* and *Talib-o-Mohan*. Sarim was one of the *mansabdars* of Aurangabad. He was the son of Samsam-ud-Daula Shah Nawaz Khan, the author of *Massir-ul-Umra*. For some time he was appointed *Diwan* of Berar. Besides he also acted as the *Nazir* of Aurangabad and *Risaladar* of Daulatabad. Poets Mubtila and Nudrat also belonged to the generation of good poets of Aurangabad. Both of them were *mansabdars* in the Asifjahi regime. Zaka, son of Azad Bilgrami, a well-known learned man was also a top ranking poet of Aurangabad. He was also a *mansabdar*. He composed poetry in Urdu and Persian as well. Tamanna was a court poet in the time of Samsamul Mulk and Arastujah. Tamanna has compiled one *Tazkira*, *Gul-i-Ajaib* in 1194 A. H. The poet Qazi Muhammed Karan Bakhsh of Parbhani district was trained by Zaka. Arman, Sharar, Ashufta and Shauq among others were the students of Tamanna. Tamanna died in 1204 A.H. Mir Mhd. Sharif Maftun was also one of the Ustad poets of this period. Besides the poets mentioned above, Uruj, Anwar and Meherban also belonged to Aurangabad.

After 1184 A. H. there appeared slackness in the literary activities of Aurangabad. The *Nawabs*, *Mansabdars* and the other high ranking officers who were men of letters themselves and great patrons and lovers of art and literature, gradually left for Hyderabad as it was given the status of the capital of the Nizam's State. The poets and other literary personalities also left Aurangabad because of want of patronage. Eventually, in a short time Aurangabad lost its literary importance.

Yet, in spite of the apparent slackness, up to 1859, Aurangabad could boast of some poets of extraordinary genius. Lala Lachmianian Shafiq of this period holds a high position. Shafiq was born in 1157 A. H. His father Mansaram and he held high posts in the Asifjahi regime. Shafiq had the rare distinction to be trained by Ghulam Ali Azad Bilgrami. After 1184 A. H. he had shifted to Hyderabad but he always preferred Aurangabad. He composed poetry in Urdu and Persian as well. He left behind him several *Tazkiras* of poets of which *Chamanistam-i-shaura* of Urdu poets demands special mention. His *mathnavi Taswir-i-janan* also is well-known. Some of his other works, viz., *Maasir-i-Asifi*, *Maasir-i-Hyderi*, *Bisat-ul-Ghanaim*, *Mirat-ul-Hind*, *Nakhlistan*, *Tazkira-i-Guru Nanak*, etc., are in prose. Shafiq's brother Lala Roop Narain Zahin also was one of the good poets of this period. He was also a *mansabdar*. He died in 1223 A.H. Mir Bahauddin Uruj (1230 A. H.), Mir Hasan Ali Ina (1230 A.H.) and Mir Abudulqadir Meherban were also well-known poets. Meherban was well versed in Persian and Arabic languages. He knew the Turkish language too. He was a student of Azad Bilgrami. It is said that he is the author of several books but none of his books are now available. Shafiq has praised his poetic talents. Besides the poets mentioned above Murtaza Mehdi (1178 A. H.), Kanahyya Mal Haquir (1177 A. H.), Mirza Ata Zia (1182 A. H.), Syed Fakhruddin Fakhr (1190 A. H.),

- CHAPTER 6.** Shaikh Ahmed Muziar (1194 A.H.), Saronji Rai Lala (1200 A. H.),  
**Urdu.** Mirza Muhammadi Baig Mirza (1201 A. H.), Shaikh Nuruddin  
**DEVELOPMENT** Nadir (1201 A. H.), Mohan Lal Mehtab (1202 A. H. ), and many  
**OF URDU IN** others also originally belonged to Aurangabad but later migrated to  
**AURANGABAD.** Hyderabad.

So far as Urdu prose is concerned, after 1150 A. H. several books on history, and of *Tazkiras* could be traced which have been written by the writers of Aurangabad. *Tazkira Gulshan-i-Guftar* tops the list. The author of this *Tazkira* is Khwaja Khan Hamid and the date of its compilation is 1165 A. H. In the same year a *Tazkira Nikat-ush-Shaura* was compiled by Mir Taqi Mir in which he mentioned Wali as Aurangabadi while Khwaja Khan who belonged to Aurangabad had mentioned Wali as Gujarati. Mir, it seems made a mention about Shams Waliulla who hailed from Aurangabad and his works are preserved in India Library, while Khwaja Khan has given the correct information about the well-known Wali who belonged to Gujarat. From all the available data the fact has been established and accepted that Wali was not from Aurangabad. The second *Tazkira* of Aurangabad has been compiled by Khwaja Inayatulla. The name of the *Tazkira* is *Riyaz-i-Hasni* and the date of compilation is 1168 A. H. In the last decades of the 18th century, a very important and authentic *Tazkira*, the *Chamanistan-i-Shaura*, was compiled by Lala Lachminarain Shafiq. Poet Tamanna is also an author of one *Tazkira* named *Gul-i-Ajaib*. It was compiled in 1194 A. H. Uruj has also left behind him one *Tazkira*, the *Khizan-o-Bahar*.

**DEVELOPMENT** In the region of Berar, Amravati, Malkapur, Ellichpur, Balapur,  
**OF URDU IN** etc., are politically and culturally, considered to be important places.  
**BERAR.** Since the Moghal period, these places have produced scores of men of letters but as these regions are still unexplored only a few poets have been traced.

**Amravati.** Only two poets Syed Mhd. Durwaish Darsi and Mubarak Khan Mubarak of the 17th century have been traced. Darsi was a *Shahir mansabdar* and belonged to Anjangaon. He died in 1188 A. H. Only two of his couplets have been found in *Tazkiras*. Mubarak's native place was Ashti in Amravati district. He died in 1190 A. H. It is regrettable that we are unaware of literary activities of the 13th century Hijra. So far as the present period is concerned, some well-known and experienced poets of this district are found to be worth mentioning. Agha Hyder of Amravati is a retired professor of Urdu and Persian of the Government College. He has been gifted with poetical talents. He composes poems and *Ghazals* in both Urdu and Persian. Another old and experienced poet is Habibur Rahman Siddiqui. He is a retired Principal of the Government School of Amravati. He tries his talents in both *Nazm* and *Ghazals*. His collection of poems *Ilso-ki-Gird* has been published. For the last fifty years these two poets have kept literary activities alive and many young poets have benefited by their experience and poetic arts. Qaiser of Badnera is also worth mentioning. He was born in 1894 A. D. His collec-

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BERAR.

Amravati.

tion of poems named *Tufan-o-Salasal* was published in 1958 A. D. Besides the poets mentioned above, there are some young poets also. Rashid Kaifee of Mehkar could also be regarded as a good poet, at present serving as Asstt. Teacher in Baig Mhd. High School of Bombay. Shahir Hakimi, Khalil ur Rahman Shariq, Saeed of Kamti, Prof. Manzur Husein Shore, Khurshid Aga and others also deserve notice. Shahir was born at Kamti in 1912. He composes both *Nazm* and *Ghazal*. Shariq is the son of a well-known poet Mazhar of Murtizapur. Born in 1913 A. D., he is now a lecturer at the Academic High School of Amravati. Saeed is the student of the well-known poet Tajammul Jalalpuri. His collection of poems *Armughan jadid* was published in 1313 A. H. Prof. Shore is one of the best poets of this region. He was born at Amravati in 1910 A. D. and was a Reader in Urdu and Persian at Nagpur University. One of his collection of poems *Nabz-i-Daurun* was published in 1959 A. D. Among the poets of the district of Amravati, Nawab Wahiduddin Ghazi demands special mention, as he is gifted with a refined taste for knowledge and literature. His collection of poems *Deen-o-Danish* is well-known.

Ellichpur too might have produced many poets and men of letters. It is regretted that, however, only a few can be traced at present. Aga Muhammed Amin Wafa (1781/1193 A.H.), Shah Ghulam Husein 1795/1210, Khatib Syed Amjad Husein Faiz (born 1195) are worth mentioning. Wafa was an Asifjahi *mansabdar*. He was one of the renowned poets and man of letters. Shah Ghulam Husein is known for his *mathnavi Lagan Nama*. Khatib Amjad Husein Faiz demands special mention. He belongs to a family, the members of which had the honour to be the *Khatibs* of the Jama Masjid of Ellichpur. He started composing poems at about 1281. A. H. He was inclined towards religious poetry. His *Qasidas* deserve a mention. Besides being a poet he was a historian also. He has left behind him a voluminous history *Tarikh Amjadi*, history of Ellichpur in particular and of Berar in general. In addition two poets of Ellichpur, Tarab and Nafis are also worth mentioning. Both of them belonged to the Kayasth community and it is said that they have left behind them *Diwans*.

Ellichpur.

Mirza Peer Muhammed Izaz (1277 A. H.) and Khwaja Muhammed Naqis (1293 A. H.) belonged to Malkapur. Maulvi Abduljabbar of Malkapur demands special mention. He was a man of extraordinary calibre. His works *Tarikh-i-Shaura-i-Deccan*, and *Tazkirra-i-Sufia-i-Deccan* are the most important works in Urdu literature. He was in the service of the Nizam.

Malkapur.

Munshi Muhammed Hyat Khan Mazhar deserves a special mention. He belonged to Murtizapur (district Akola). He was a teacher in Muhamedan High School of Amravati and had the honour to be the student of the poet Dagh Dethavi. He was inclined towards Sufism. He died in 1926. His collection of poems, *Kar-i-Mazhar* is well-known. His son Khalil ul Huda Shariq (born 1913) too was a poet and a student of Habib-ur-Rehman Siddiqi.

Murtizapur.



## CHAPTER 6.

Urdu.  
POST  
INDEPENDENCE  
PERIOD.  
Poetry.

After the First World War, political awakening brought about important changes in almost all the branches of human life. Modern Indian languages played an important part in the freedom movement. So far as Urdu is concerned, it demands special mention for the prominent role it played in the cause of the national movement.

As far as the Maharashtra State is concerned, hundreds of poets and writers in Urdu flourished during the period of last forty years. The majority of them are those who came to Bombay and settled here. Bombay thus has now become the centre of Urdu language like Delhi, Lucknow or Hyderabad.

Poets of this period can be divided into two groups. The first group consists of the chips of the old block such as Jalil, Hindaday, Abdul Qadir Chorghe, Tajammul Husayn Jalalpuri, Abdul Munim Khatib, Abdullah Nasir, Nazir Ansari, Mehshar Amrohi, Munir Allahabadi, Arzu Lucknow, Ahmad Shuballi, Muhammad Anwar and others. Jalil and Chorghe hailed from the Konkan. Hindaday was a graduate and a fellow of the University of Bombay. He was a member of the Senate also. Tajammul Husayn was connected with the Press. Many of his *Qitas* and *Tarikhs* are found in different publications. Khatib hailed from the well-known Baakza family of Surat. Some members of his family rendered service as *Khatibs* of the Jami Mosque for about one hundred years. He himself was the *Khatib* for forty years. He was a pupil of the well-known poet Muhammad Manzur of Surat. Shuballi hailed from an Arab family. He held the post of a trade agent of Masqat and Qatar States. He died in November 1962. Munir is a retired primary teacher. He is a well-known poet. Arzu has been in Bombay for some years. He is a noted film-songs writer. Muhammad Anwar belongs to the Hakim family of Surat. He is well versed in the technique of Urdu poetry and is known for his satires. At present he is leading a retired life. Nasir is also a poet of humour and satire.

The second group consists of younger poets. Ahsan Rizwi, Waqif Muradabadi, Salamat Rizwi, Najam Afendi, Sanjar Madrasi, Sikandar Ali Wajid, Saba Afghani, Asad Bhopali, Ali Sardar Jafri, Shakil Nomani, Harfan, Khumar, Raja Mahdli Ali Khan, Shakil, Majruh, Kaifi Azmi, Jan Nisar Akhtar, Akhtarul Iman, Baqa, Mahdi, Sahir Ludhianwi and others demand special mention. Besides these poets of Bombay, a few others coming from different parts of the State, could also be mentioned. Mansha and Hamid Nagpuri from Nagpur; Adib, Bashir Asar, Nazar from Malegaon; Nazir, Mujahid, Hamid, Fakhr from Jalgaon; Shams from Bhusawal; Rashid from Jamner, Azmi from Idlabad; Dastagir Shaikh and Nishtar from Poona; Bahsir Shahid from Akola are noteworthy.

Prose.

Bombay boasts of some of the well-known prose-writers. They are novelists like Khwaja Ahmad Abbas and Ismat Chughtai, short story-writers like Krishna Chandra, Rajendra Singh Bedi, Qurratul Ayn Haydar, and well-known dramatists like Sardar Jafri and K. A. Abbas. Dr. A. A. Nami's thesis and articles on Urdu theatre are a valuable contribution to Urdu literature.

Besides novelists, dramatists and short story-writers, there is a host of other literary personalities who have made valuable contribution to Urdu literature by their literary and critical articles and publications. Some of them are Shihab Malerkotwi, S. S. Desnavi, Professor N. A. Nadvi, the late Professor M. I. Dar, Razzaq Quraishi, Waddual hai, Dr. M. I. Kazi, Dr. A. A. Nami, Safdar Ah Sitapuri, Sardar Jafri, Setu Madhava Rao Pagdi, Dr. A. N. Jafri, Professor S. H. Naqvi and Dr. Z. H. Madani.

During the last fifteen years, some literary works have been published. Sardar Jafri's *Intikhan-i-Ghalib*, and *Intikhan-i-Mir* and *Taraqqi Pusand Adab*, Professor Naqvi's *Gujari Lughat*, R. Quraishi's *Mirza Jan-i-Janan* and *Uzlat*, Safdar's *Firdaus-i-Hind*, and Dr. Z. H. Madani's *Wali Gujarati*, *Munshi Mia Dadkhan Sayyah*, *Urdu Essays*, *Urdu Ghazal Wali tak*, *Nurul Maarifat* and *Mazamin-i-Dar* are some of the well-known publications.

Besides these, some of the thesis written by the Urdu students during the last fifteen years and submitted to the Bombay University such as Dr. Madan's *Poets of Gujarat*, Dr. M. A. Farooqui's *Yusuf Zulaykha*, Dr. Jafri's *Khub Tarang*, Mrs. A. S. Dalvi's *Urdu in Bombay*, Shri A. S. Dalvi's *Muhammad Husayn Azad*, and Zakir Husain's *Marbiyanigari*, are worth mentioning.

For making Urdu understood widely, one will have to give credit to the film industry. If the evolution of Urdu is examined carefully, it will be found that films have contributed to its popularity to a great extent. Today, simplified and colloquial Urdu is very much indebted to films. In the same way films have helped Urdu poetry a good deal. Many new trends have been introduced in it by the films.

This is hardly an occasion to have a detailed discussion on film's technique and its literary aspects. Some names will be noted who have helped indirectly to popularise Urdu and adopt new traditions and ideals.

So far as directors are concerned, Kardar, Sohrab Modi, Mehboob, Kamal, Guru Datta, and others have added distinctly to the popularity of Urdu through their artistic skill.

Story writers, lyric writers and dialogue writers of films have had a great hand in popularising Urdu. There is a long list of these literary artists. Among them Munshi Baqir, Ali Raza, Wajahat Mirza, Kamal Amrohi could be regarded as some of the best story and dialogue writers. Among the younger writers are Khwaja Ahmed Abbas, Rajendra Singh, Sardar Jafri, Manmohan Krishna and others gradually catching up the popular trends. Though the origin of the films could be traced as far back as 1912, it was only after 1942 that well-known poets entered the film industry. Thus, so far as lyrical poetry is concerned, Shakil, Maj Akhtar, Saher, Hasrat Jaipuri, Sardar Jafri and others demand special mention. These poets have not only raised the literary standard of the films but they have also made valuable contribution to Urdu literature in that process. Once Premchand, Arzu and Josh had also entered but they could not adjust themselves to the demands of the industry.

## CHAPTER 6.

Urdu.

Post

INDEPENDENCE

PERIOD.

Prose.

Films.

## CHAPTER 6.

Urdu.  
POST  
INDEPENDENCE  
PERIOD.  
Journalism.

After the World War I, due to political and social movements that gripped the country, newspapers and magazines flourished to a great extent. This is a period when new trends and new ideas brought about a marked change in the field of journalism. After the war due to depressed economic conditions, there was a setback for the newspapers. Even newspapers of long standing ceased publication altogether. Since 1920, there are some newly established newspapers, like the *Halal*, the *Ajmal*, the *Inqilab*, etc. These are dailies which appeared on the horizon when the freedom movement started. In the last decade, the *Hindustan* and the *Urdu Times* were started. Besides these, many others came into existence but did not survive for long.

Some of the editors of these dailies deserve to be noted for their other attachments besides journalism. Badar Jalali, Rais Ahmad Jafri, Abdul Hamid Ansari were connected with the *Khilafat*. A. H. Ansari was once a dummy editor of the *Khilafat*. Afterwards he started his own daily, the *Inqilab*. Hafiz Bahadurkhan was the proprietor and editor of the *Hilal*. This daily did not survive. Muinuddin Harris is the proprietor and editor of the *Ajmal*. Harris is connected with the Socialist party and is one of its oldest workers. Ghazi Hamidul Ansari is another such ardent worker. He had rendered services as the editor of the well-known daily *Zamindar* for thirty-two years. After the partition he came over to Bombay and at present he is the General Secretary of *Jamiatul Ulema* and the editor of *al-Jamiat*. He is a very elegant speaker and has some books also to his credit. Ghulam Muhammad Arzu is the proprietor and editor of the *Hindustan*. Salamat Rizwi hails from Lucknow where he wrote editorials for the *Haqiqat*. Since 1943, he was a column-writer for different newspapers. In 1960 he started a new daily, *Urdu Times*. It was he who established a high standard of journalism and due to his zeal and toil, the paper has gained popularity in a short time. In 1962, he has changed over to the *Inqilab* as the editor. Lastly, the names of Z. Ansari and Asghari Begam also required mention. Ansari, is in the U. S. S. R. for the last five years and Asghari Begam is editing a monthly, *Tanwir*. From time to time, weeklies and monthly magazines were published but for want of sufficient funds they stopped publication after a short while. At present a few are rendering service which demands mention. A weekly, *Daur-i-Hayat*, was started under the patronage of Maulana Azad Trust. It kept up a high standard. *Shair* and *Ummid* are two monthly magazines. *Shair* was started by Maulana Simab 27 years ago. In 1947, it was brought to Bombay by his son Ijaz Siddiqui, who is its present proprietor and editor. *Subh-i-Ummid* is also rendering signal service for the last 27 years. A. Hamid Bubele is its proprietor and editor. *Tanwir* is another monthly edited by Asghari Begum. *Nawa-i-Adab*, a quarterly and the organ of the Urdu Research Institute of Bombay, was started in 1950. There is also *Nawa-i-Karwan*, a magazine of the literary society of the St. Xavier's College, published once a year, containing articles by students.

Printing  
Presses.

It seems that after the war, the printing press suffered a great deal. The survey of the printing presses shows that, with the exception of one or two, all the old presses had closed down. One of

the reasons for this setback was the apparent execution of the printing work in the northern India. It is found from the publications of the early twenties that most of the authors of this place got their books printed either in Delhi or Lucknow. Later, however, the situation changed and now the books written in northern India are printed in Bombay; even Persian and Arabic works from Europe are being printed in Bombay, because of the very high standard of printing prevailing there.

Muhammadi Press is one of the oldest presses that continues to render service to the cause of Urdu literature. Another old press that could be mentioned is the Karimi Press. Q Press and Adabi Printing Press demand special mention here. Q Press is held in high esteem in Europe. Since the last few years the Adabi Press is also doing excellent work. In a short span of time, It has progressed a good deal. It advocates printing in type and has succeeded in its mission.

Besides professional publishing companies, there are certain institutions which publish literary books to promote Urdu literature. The Urdu Research Institution comes first in the list. In 1951, two books *Wali Gujarati* and *Narul Maaup* by Z. H. Madani were published. Again in 1962, *Mazhar Jan-i-jaman* and *Abdul-wali Uzlat* by A. Quarishi and *Lughat gajari* by Prof. N. A. Naqvi were published. Another institution of this kind is the Adabi printers. This institution has published *Diwan Ghalib* and *Intikhab-i-Mir*. Both the books have been edited by Ali Sardar Jafri. The third institution is Bazm-i-Ishaat of Ismail Yusuf College of Bombay. In 1962 *Literary and Cultural activities under the Khalgis and Sultans of Gujarat* by Prof. M. I. Dar, *Account of the Battle of Panipat* by Kashiraj and *Urdu Ghazal* by Wali Tak were published by Bazm-i-Ishaat. The first was edited by Z. H. Madani, the second was edited by Dr. B. M. Gai and third publication was compiled by Z. H. Madani.

## CHAPTER 6.

Urdu.  
POST  
INDEPENDENCE  
PERIOD.  
Printing  
Presses.

Urdu Books  
Publishing  
Institutions.



सत्यमेव जयते

## CHAPTER 7—ARABIC \*

THE COMMERCIAL RELATIONS BETWEEN THE STATE OF MAHARASHTRA and Arabia Felix are very old and could be traced back to the time of the Queen of Sheba. The Arabs in those days were in sole possession of the trade between Asia and Europe. The Arab ships were not only continually traversing the Mediterranean, which had become at that time an Arab Lake, but were just as much at home in our waters. They had established several entrepôts between Aden and Bombay and there had sprung up a large number of Arab settlements at Chaul, Kalyan and Sopara. Agarthakhides (c. 180 B. C.) says that in his time Indian trade was in the hands of the Sabaeans of Yemen. He also speaks of Sabaeans sending from Aden "colonies and factories" to settle in India. Warmington observes that the Sabaeans of the Yemen had built up a prosperous and undisturbed trade with India and that they had grown immensely wealthy. India finds a place in the Himyarite inscriptions of the Yemen as a country exporting "fresh fruits" to the land of the Arabs. From the seventh century onwards there was a large and continuous influx of Arab merchants to the Western coast of India, where they were settled at various ports and married Indian women. In the beginning of the seventh century of the Christian era the Arabs were welded into a strong united nation with a centralised state under the Prophet of Islam. Stimulated by the vigorous and universal nature of his teachings, the Arabs started their movement of expansion with astounding rapidity. The military success of the Arabs not only brought them to the outskirts of India but also gave a tremendous impetus to their maritime trade.

The first post-Islamic Arab expedition to the State of Bombay was the one despatched by 'Uthman b. Abu-l-Asath-Thaqafi, the Governor of Bahrain, to Thana a little after 636 A. C. The Caliph 'Umar, however, did not approve of the Governor's action and warned him not to repeat the experiment. The next expedition to the Bombay State took place between 640-645 A. C. It was organised by Hakam b. al-'As, the brother of 'Uthman ath-Thaqafi, and was directed against the then famous and flourishing port of Broach. During the first quarter of the 8th century after the conquest of Sind by the Arabs, Junayd ibn 'Abd ur-Rahman al-Murri, the

CHAPTER 7.

Arabic.

INTRODUCTION.

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\* This Chapter is contributed by the late Dr. B. M. Tirmidhi, M.A., Ph.D.

- CHAPTER 7.** Arab Governor of Sind, sent his lieutenants against several ports of Gujarat including Rander and Broach; while in the year 761 A. C. Hisham b. 'Amr at-'Taghlibi the then Arab Governor of Sind, attacked in person Broach and Kandahar (a small village near Broach), and built a mosque which is supposed to be the first to be built in the State.

Arabic.

INTRODUCTION.

There have been several Arab expeditions to the State including the important one during the time of Pulakeshi. When these expeditions ceased, the contact between the State and Arabia was kept up by several Arab and non-Arab travellers and geographers like Mas 'udi, Ibn Hawqal, Istakhri, Idrisi and several others. These geographers and travellers tell us about the social conditions then prevailing in the State, the religion of its people, their customs, their dress, the imports and exports, etc., of the State of Bombay. Mas 'udi' who visited this country in 915 A. C. informs us that no less than 10,000 Arabs had colonised themselves at Chaimur (near Bombay) and round about. He also speaks of the Arab colonisers at Cambay and other places.

Ibn Hawqal remarks: "There are Jami' mosques at Famhal, Sindan, Saymur and Cambay, all of which are strong and great cities and the Islamic precepts are openly observed." It may be mentioned in passing that the Arabs were enamoured of Balahras and that they have lavished upon them praises for their justice and hospitality.

Mu'izz ud-Din Muhammad Sam Ghorî and Qutb ud-Din Aybak made several inroads into the State but their attacks did not leave behind any lasting impression. It was when 'Ala-ud-Din Khilji finally conquered Gujarat and annexed it to the Muslim Empire in India, that Gujarat came to be administered by the Imperial Nazims. In the year 1407 A. C. owing to the weakening of the central authority, the Imperial Nazim declared his independence. Thus an independent Muslim kingdom was established for the first time in the State of Bombay. The rulers of this new kingdom, who traced their descent from the purely Indian stock, the brave Rajputs, were great patrons of learning and scholarship. In the galaxy of these patrons of learning the following stand out prominently: Ahmad Shah I, Mahmud Shah I, Muzaffar Shah II, and Bahadur Shah. They diligently applied themselves also to social reforms and gave much impetus to agriculture and industry. Architecture was highly developed and even at present Ahmedabad occupies an enviable position for its many magnificent specimens of architecture. It was during their regimes that the learned divines flocked to Ahmedabad and other places on the West coast of India from Arabia, Persia, and Egypt. Ahmedabad, particularly, became a great centre of learning throughout the Muslim world.

Here were gathered together commentators, traditionists, jurists, speculative theologians, poets, historians, mathematicians, astronomers and others. The Sultans established academies and seminars for these persons to work and teach therein and adopted various measures to foster the study of Arabic and Islamic sciences.

One of the earliest scholars attracted by this literary patronage was ad-Damamini, an eminent Egyptian scholar and grammarian born at Alexandria. Damamini arrived at Ahmedabad in 1397 A. C. and kept himself occupied for some time in lecturing and other literary work in that city. It was at Ahmedabad that he composed most of his works and dedicated them to the then ruler of Gujarat. He wrote a number of books on grammar of which he was a great master. He is particularly known for a series of commentaries on the grammatical works of Ibn Malik. *Al-'Uyun ul-Fakhira*, *Jawahir ul-Buhar*, *Kitab ul-Qawafi* and *al-Manhal us-Safi* are some of his noteworthy compositions. Ad-Damamini has also epitomised the famous Zoological dictionary, *Hayat ul-Hayawan* of Damiri, under the name of *'Ayn ul-Hayat*. It was dedicated to Sultan Ahmad Shah I (of Gujarat) to whose praises he had devoted a special section towards the end of the book. A portion of this section is reproduced by Haji Dabir (Vol. I, p. xiii).

An equally illustrious contemporary of ad-Damamini was 'Ali-al-Mahaimi, a great commentator, philosopher and mystic. He could rightly be called "Ibn ul-Arabi of India". He belonged to the Nawait community, claiming descent from the Arabs. Al-Mahaimi is perhaps the greatest exponent of Ibn-ul-'Arabi's pantheistic philosophy in India and has written several commentaries on the *Awarif* of Shihab-u-din Suhrawardi. Ali al-Mahaimi is the author of several books but the important of them are :—

*Tabsir ur-Rahman*, a commentary on the Holy Qur'an, is the masterpiece of al-Mahaimi. It chiefly discusses the subtle points concerning the natural connection between the verses of the *Qur'an*. *In'am Malik il-'Allam*, a book on the *raison d'etre* of Law is a pioneer work on this subject. Shah Waliyyullah's *Hujjat ullah il-Baligha* which is generally considered to be the first book on the subject was written nearly 300 years after al-Mahaimi wrote his *In'am*. He breathed his last in 835 A. H. at Mahim near Bombay where his shrine is still venerated. The all round influence of the Bukhari Sayyids of Ahmedabad is a well-known fact.

The Bimbanis, a very distinguished family which produced some of the leading traditionists and foremost ministers of Gujarat were the spiritual disciples of the Bukhari Sayyids and it was in their seminary that they learnt the Hadith with great enthusiasm. Shaykh Sadar Ud-Din, a distinguished member of this family, evinced great interest in Arabic poetry, by writing commentaries on the *Qasidat ul-Burdah*, the *Qasida* of Ka'bub-Zuhayr, the *Lamiyya* of Qadi 'Abd ul-Muqtadir and the *Qasidat ul-Amali*. Besides some of his books on Arabic grammar, a commentary on the Holy *Qur'an* entitled the *Bahrul-Ma'ani* is recorded in the list of his works. His son Minhaj ud-Din Bimbani advocated Ibn 'Arabi's theory of Wahdat ul-Wajud in his commentary on the *Fusus ul-Hikam*. He has also commented upon the two famous canonical books of Hadith, viz., the *Jami's Sahih* of Bukhari and the *Sahih* of Muslim. Besides the Bimbanis, a large number of scholars received their training in the seminars conducted by the Bukhari Sayyid Divines, such as



- CHAPTER 7.** Qutb-i-Alam, Shah Alam, Maqbul-i-Alam, Maqsud-i-Alam and others, both intellectually and spiritually. Amongst members of this celebrated family the name of Shah 'Alam stands out very prominently. He is the author of about 36 treatises, some of which are named after the twelve Imams. All these treatises deal with various problems connected with mysticism. He used to deliver public lectures on Fridays. These lectures, noted for their erudition and learning, have been collected in seven volumes under the name of the *Jumu'at-i-Shahiyya*, by his great grandson Muhammad Maqbul. It was at the instance of Shah 'Alam that Shaykh 'Abd ul-Latif of Nahrwala composed his *Zad ul' Ashiqin*, about 1397. Besides the *Zad* he is the author of about eight books on different topics. Another pupil of Shah Alam is Qadi Jagan (d. 920 H) known for his manual on Hanafite jurisprudence, the *Khizanat ur-Riwayata*, a popular work during the tenth and the eleventh centuries of the Hijra. Another work on Hanafite jurisprudence is the famous *al-Fatawa al-Hammadiyya* by Shaykh Rukh ud-Din Nagori, written at the request of the Chief Justice of Nahrwala Hammad ud-Din Ahmad b. Qadi Muhammad Auram.

Arabic.  
MEDIAEVAL  
TIMES.

Qadi Jamal ud-Din Muhammad Bahraq, an erudite scholar of Hardramawt (South Arabia) was warmly received by Sultan Muzaffar Shah Halim, (r. 1511—1526 A. D.) who conferred great favours upon him and ultimately appointed him his own tutor, Bahraq dedicated most of his works to this Sultan. Out of his numerous books on diverse subjects such as mathematics, astronomy, trigonometry, music, etc., only thirty works are known to us. Although poetry was not his profession he was a poet of no mean order as could be seen from various poems cited in *An-Nur us-Safir* and the Arabic History of Gujarat. Bahraq was strongly inclined towards mysticism and had spiritual training from Shaykh Abu Bakr 'Afif ud-Din 'Aydarus, whose 'merits' he had described in a treatise entitled *Mawahib-ul-Quddus fi-Manaqib ibn al-'Aydarus*. Again at the instance of Muzaffar Shah he wrote a book on the life of the prophet. This prolific writer breathed his last in 1523 A. C. at the age of 59 years.

Abu-l-Fadl Gazruni (d. 1533 A. C.), another distinguished scholar and a pupil of the celebrated Muhaqqiq Dawwani, left Shiraz for Ahmedabad and became a pioneer in spreading the philosophical sciences in Gujarat. He is known for his commentary on the *Baydawi* which has been printed both in Egypt and Iran. Shah Mir, another pupil of the aforesaid Dawwani, came to Gujarat and settled down at Champaner. Like his teacher, Shah Mir was very proficient in Philosophy and mathematics, and is the author of several learned works.

One of the most distinguished scholars of Gujarat who left a permanent mark upon the Hadith literature is Shaykh 'Ali b. Husam ad-Din of Burhanpur popularly known as 'Ali al-Muttaqi. He was born at Burhanpur in 1480 A. C./885 H. He studied at various places and entered the service of the king of Mandu, and amassed considerable wealth. But he soon gave it up and came to Ahmedabad and stayed there for some years. Later on he migrated to

Mecca, where he came into contact with Shaykh Abu al-Hasan al-Bakri and Shaykh Ibn Hajar, who in later years seeing his pupil's erudition, became his disciple. Ali al-Muttaqi was a prolific writer and is credited to have written more than 150 books and treatises in Arabic most of which deal with the science of Hadith. But his monumental work upon which his reputation chiefly rests is his great corpus the *Kanz-ul-Ummal* in ten volumes. The *Kanz*, a rearrangement of Suyuti's *Jam ul-Jawami* is held in such high esteem that Abu al-Hasan al-Bakri (Muttaqi's teacher) remarked: "Suyuti obliged the world by compiling the *Jam*' and 'Ali al-Muttaqi obliged Suyuti by re-arranging this work." The *Kanz* has been published in Hyderabad while its epitome was printed long ago in Egypt. Among others who did much to encourage the study of Hadith in Gujarat were Shaykh 'Abdullah and Rahmatullah of Sind.

## CHAPTER 7.

Arabic.

MEDIAEVAL  
TIMES.

A disciple of 'Ali Muttaqi, Shaykh Muhammad b. Tahir of Patan (Sidhpure) followed his master to Mecca and received instruction from him and other traditionists of the holy city. After the completion of his studies there, he returned to Gujarat and waged crusade, against the "heretical views" of the Mahdawi sect. He inherited a large fortune from his father, which he spent in helping the students generally and those of Hadith particularly. The Shaykh was one of the greatest authorities on Hadith in India and has left behind him a rich intellectual heritage. His *Majma' u-Bihar*, is a dictionary of 'uncommon' words occurring in the *Qur'an* and the six canonical books of Hadith. His *Mawafujaat* deserves mention. He was killed by one of his religious adversaries in 1578/986 at Ujjain and was buried at his native place (Sidhpure) Patan. Some of his descendants distinguished themselves as *Qadis* at the Mughal court. One of them, Shaykh 'Abd ul-Qadir, the author of a collection of Fatawa in four volumes, was *Mufti* of Mecca.

Sayyid 'Ala ul-Din 'Ata Muhammad Qadiri, the "Ibn ul-Farid," of India accompanied the retreating army of Bahadur Shah of Gujarat and was taken prisoner by the Portuguese. After his release he proceeded to the Holy Cities of Mecca and Madina but later returned to his native place, Ahmedabad. The Sayyid, besides his poems after the model of Ibn-ul-Farid, is the author of two *Diwans* in Arabic, namely, *Ujubatul-Zaman* and the *Nadirat ud-Dawran*. He died in 1578/986.

A great contemporary of Shaykh Muhammad ibn Tahir of Patan, and the most celebrated and the greatest teacher of Gujarat, Shaykh Wajih-ud-din 'Alawi of Ahmedabad, was born at Champaner in the beginning of the 16th century. He imparted instruction in all sciences—traditional and intellectual—to the seekers of knowledge for a long period of sixty years. His works which exceed 125 consist mostly of commentaries and glosses on standard works.

Shaykh Muhammad ibn Tahir Patani's equally distinguished compatriot Mufti Qutb-ud-Din Nahrwali' established his reputation in the science of tradition and Arabic *belles lettres* far beyond his native country. He studied at Mecca, Cairo and Constantinople and was introduced to Sultan Sulayman, the king of Turkey who put him in charge of the four schools at Mecca. He is

- CHAPTER 7.** author of two well-known historical works which have been widely appreciated in the Muslim countries. *Al-I-lam bi A' lam bayt Allāh il-Haram* is a detailed history of Mecca while *Al-Barq-ul-Yamani* is a history of the Turkish conquest of Yemen. He died in 1582/990 A.H. Shaykh Baha ud-din Nahrwali (d. 1605/1014 H), a nephew of the author under notice is known for his *Lam il Ulama il-A' lam bi bina il-Masjid-il-Haram* which is an abridgement of his uncle's *I-lam* with his own continuation up to the year 1592/1000 H. Shaykh Muhammad of Nahrwala (Patan), son of Mufti Qutb ud-din flourished during the later half of the 16th century. He is the author of a history of Mecca and Medina, and also the exploits of Hasan Basha, the Turkish governor of Yemen.

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Another scholar who enjoyed wide reputation was Sayyid Sibghat ullah of Broach (d. 1606/1015 H.), a disciple of Shaykh Wajih ud-din Alawi. Sibgha-tullah, the author of several works in Arabic, is primarily known for giving currency to the Shattari order of the mystics in Arabia, where he had taken abode.

The most eminent historian of Gujarat is Shaykh 'Abdullah Muhammad Asafi, Ulugh-khani, commonly known as Haji ud-Dabir (Hajj is commonly pronounced in W. India as Haji). He belonged to a learned family, whose members held high offices of Muftis and Qadis for generations at Ahmedabad. Even the ladies of this family were known for their scholarship and learning. Haji ud-Dabir was a born adventurer, a brave soldier, a historian of high rank, a poet and a man of letters of no mean order. He will ever be known for his memorable *Zafar al-Walih bi Muzzafar wa Alih* commonly known as the "*Arabic History of Gujarat*". The author known for his accuracy and impartiality not only gives a detailed history of the province, but surveys briefly the outstanding events of contemporary Muslim countries.\*

An illustrious and gifted family of South Arabia which settled down in Gujarat is that of the Banu 'Aydarus of Hadramaut. Amongst the Arab families who came to this State they are perhaps the only people who continued to maintain their connections with their homeland for a considerable time. Sayyid Shaykh (d. 1582 at Ahmedabad) the first of the family to come to this State, settled down at Surat, where he built a mosque in the year 1563. He is the author of many books, the chief amongst them are : *al-Iqd un-Nabawi*, the *Tuhfat ul-Murid al-Fawz wa'l Bushra*, etc.

The most distinguished scholar of this famous family is, however, Shaykh 'Abd ul-Qadir' Aydarus born of an Indian mother in 1570 A. D. at Ahmedabad. It is not possible to give here an account of his prolific and almost encyclopaedic literary activities. His *an-Nur us-Saffir*, a companion volume to the famous *ad-Durar ul-Kamina* of Ibn Hajar and *ad-Daw ul-Lami* of as-Sakhawi, is an indispensable work for the literary history of the 10th century of

\* It has been edited in three volumes by the late Sir Denison Ross, to whose masterly introduction and exhaustive indices, the interested reader is referred.

the Hijra (16th/17th)\*. His contribution to the Sufistic literature of the State is considerable, but in his books he strikes a new note, not only in the selection of subject-matter but also in the treatment of the subject. Sayyid Ja'far b. Zayn ul-'Abidin, commonly known as Ja'far Sadiq (d. 1654) is one of the new Arabic poets of our State. At the request of Dara Shikoh he translated the former's *Safnat ul-Awliya* into Arabic.

The Chishti saints of the State are only next to the Bukhari Sayyids in influencing the people of the State. This Sufistic order produced many saints who worked enthusiastically to promulgate the faith of Islam. Amongst a great number of scholars belonging to this order mention may be made of Shaykh Hasan Chishti (D. 1574) known for his *at-Tafsir ul-Muhammadi* in which he specially discusses "the natural connection of one verse with another". The study of the Holy Book was more enthusiastically continued by his son Shaykh Muhammad Chishti (d. 1630) who has left, besides his several treatises on Tasawuf, three commentaries on the *Qur'an*. *At-Tafsir ul-Husayni* chiefly deals with the connection of one verse with another and one sura with another. In it he takes a special care to discuss the points of punctuation (awqaf). The special feature of the author's other commentary *at-Tafsir ul-Mukhtasar* is the grammatical analysis of each verse. It also points out where either the *Mudaf* or the *Mudaf ilayhi* is not expressed (i.e. Mahdhuk). Out of his sixteen treatises on mysticism some are preserved in one of the libraries of Berlin. One more distinguished member of the Chishtiya Order, Shaykh Jamal ud-Din Chishti, commonly called, Shaykh Jumman (d. 1712), continued with the same enthusiasm the study of the holy *Qur'an* and wrote annotations not only on the well-known Tafsir of Baydawi and the Tafsir ul-Madarik but also wrote glosses on all the Quranic Commentaries written by his Chishti predecessors. Shaykh Jumman evinced equal enthusiasm in the study of al-Hadith and wrote erudite commentaries on all the six canonical works of this science. The rest of his books—about 140—deal with the different aspects of mysticism.

A distinguished family of Shirazi Sayyids has played an important part in the promulgation of Islamic learning in the State. Sayyid Jalal Shirazi (d. 1536) wrote commentaries on the classical works on al-Kalam (Scholastic theology). The author of the *Tafsir Surat Yusuf*, Sayyid Rafic Shirazi (d. 1581) also belongs to this family. Sayyid Ahmed Shirazi (d. 1624) and Sayyid Jalal Shirazi (d. Oct. 1620—25) are known for their services in the domain of mysticism, while Sayyid Isma'il Shirazi took up the study of the Quranic sciences and composed several works.

Sayyid 'Abd ul-Awwal son of 'Ala ud-Din Husayni (d. 968) will always be remembered as one of the early commentators of al-Bukhari's *al-Jami us-Sahih*. The works of Qadi 'Isa of Radhanpore (d. 1574) mainly consist of annotations and commentaries on almost all the popular text-books. But besides these annotations he is the author of several important books on different subjects.

\* It may be pointed out here that the book under consideration is a rich mine of information for the literary and socio-political history of the Sultanate of Gujarat. The book has been recently published in Baghdad.

- CHAPTER 7.** An eminent pupil of Shaykh 'Ali al-Muttaqi noticed previously is Shaykh 'Abd ul-Wahhab al-Muttaqi who followed his master to the Holy City of Mecca, and remained with him for twelve years. He was only next to his teacher in respect of learning and influence. He took special pains to study comparative fiqh and was considered an authority on that subject. He refuted the popular idea that the Hanafis were the *ahl ur-ra* and maintained that they were equally, if not more, attached to al-Hadith, as were the Shafiltes. *Tafsir ul-Hikam wa Shu'un il-Munazzhat* is an important work of this writer. It is a commentary on the selected passages of the Holy Qur'an. Another prominent pupil of Shaykh Ali al-Muttaqi, is Shah Muhammad. After the completion of his studies at Mecca and Ahmedabad he went to Burhanpur and established there a *madrasa*. He is the author of several books of which his *at-Tuhfat ul-Mursala ila an-Nabi*, a small treatise on the difficult subject of *Wahdat ul-Wujud* (pantheistic sufism) became very popular. Shah Muhammad breathed his last in 1619.

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A great litterateur and a savant of South Arabia who came to Surat and joined his relatives who had already made this State their homeland, is Shaykh Jamal ud-Din Muhammad Shilli. The chief work of ash-Shilli is *Mashra' ur-Rawi*, containing biographical accounts of the scholars and the divines of the 'Alawis resident in Hadramut and India. He has written a supplement to *an-Nur us-Saffir* under the title of *as-Sana al-Bahir*. Another important book of ash-Shilli on the same subject is *'Iqd ul-Fawahir wa ad-Durar fi Akhbar Qarn il-Hadi 'Ashar*, dealing with the biographical notices of eminent scholars of the 11th century of the Hijra. This book must be regarded as a companion volume to al-Muhibbi's *Khulasat ul-Athar*.

Ash-Shilli has written several books on philosophical and mathematical sciences, among which the following may be mentioned, viz., *Risala fi'l-Muqantar*, the *Risala fi 'Ilm il-Mujayyab*, etc.

The Kurdi family is noted for its keen interest in philosophical and mathematical sciences. Although neither Sulayman Kurdi nor his son Ahmad seem to have written any books on pure mathematics yet their services in spreading the mathematical lore were appreciable. Among Ahmad's works *Fuyud-ul-quds*, a book on scholastic theology, composed in 1680 deserves special mention.

Another prominent literary figure of the State is the author of *al-Maqamat ul-Nindiyya*, Abu Bakr b. Muhsin Ba 'Abud 'Alawi, about whom nothing is known save that he lived at Surat, and besides being a great litterateur he was historian of some reputation. *Al-Maqamat ul-Hindiyya* (composed in 1715) contains like its prototype the famous *al-Maqamat ul-Hariri*, fifty assemblies which exclusively pertain to Indian cities. Shaykh 'Abd ul-Nabi of Ahmadnagar is another illustrious scholar. His chief contribution to the Arabic sciences is *Jami' ul-'Ulum*, entitled the *Dastur ul-'Ulama*. It is a dictionary of technical terms of all branches of Arabic sciences. The author worked hard to prepare this reference work for five laborious years and completed it in 1759, in three volumes and a supplement. The importance of the work can hardly be exaggerated.

as there are very few books on this subject in Arabic literature. Combining in him the traditions, learning and piety of the old masters, the fame of Shaykh Nur ud-Din b. Muhammad Salih as a talented Arabic scholar spread far and wide. He was an exegetist of importance, a traditionist of reputation and a jurist of rank. His works exceed one hundred and seventy in number. Leaving a few books on Quranic exegesis and mysticism most of his works consist of commentaries on standard text-books. Shaykh Nur ud-Din breathed his last in 1742. Shaykh Waliyyu Allah of Surat (d. 1792), after his return from Mecca, engaged himself in lecturing on al-Hadith. Of his several works only one namely *At-Tanbihat un-Nabawiyya fi Suluk it-Tariqat il-Mustafawiyya* has come to us. The study of al-Hadith was continued by Shaykh 'Abd ul Latif al-Qari of Patan, who has left behind the *Kashf ur-Raijal min Ruwat Mashariq al-Anwar* of Hasan Saghani of Lahore. Mention may be made of Sayyid Ibrahim of Kalyan for his *Dami' ul-Insan*, a biography of the great Shaykh 'Ali of Mahim noticed previously.

We now pass on to a group of eminent scholars who exclusively expressed themselves in Arabic but whose writings have not been allowed to see the light of publication on account of the rigorous censorship and strict secrecy to which they have been subjected. These scholars form a class by themselves. They belong to the Musta' lian branch of the Isma'ili Da'wat. Owing to political upheavals, the Da'wat was exposed to the danger of being completely wiped out and so Muhammad 'Izz ud-Din the 23rd Da'i transferred it to India where it had already taken firm roots and where it has maintained great hold on its followers even to the present day. Out of numerous divines and savants produced by this Da'wat we will mention but a few. The most prominent scholar of the Isma'ili Da'wat in India was Shaykh Hasan b. Nuh of Broach. He was educated in Yemen and was the teacher of the first Indian Da'i, namely, Shaykh Yusuf Najm ud-Din. Shaykh Hasan was a business magnate and he had his firms in Syria, Palestine, Egypt and India. He has immortalised his name among the scholars of the Isma'ili Da'wat by writing his memorable work *Kitab ul-Azhar*, in seven volumes. It is partly autobiographical and mainly a "chrestomathy of extracts and short treatises systematically arranged to give an idea of the whole system of Isma'ilism". Shaykh Hasan breathed his last in 1527.

Shaykh Yusuf Najm ud-din of Sidhpore, the first Indian Da'i (d. 1567) is known for his *Majma' ul-Fiqh* and the *Risala* which forms a sort of appendix to *al-Muqizat min Nawm il-Ghaflat* of Shaykh Ja'far al-Mahfuzi. Shaykh Sham'un al-Ghawri and Shaykh Ali-Muhammad b. Firuz are known for their treatises on fiqh and polemics, respectively. *Hisab ul-Mawarith* and the *Masail Aminji* have won an important place for Shaykh Aminji in the legal literature of the Da'wat. Khaj b. Malik (c. 1612) will be remembered for his memorable *Majmu'at ur-Rasail is-Sitta*, a summary of the six treatises. The epitome is divided into four chapters. Chapter one treats of the history of Ismailism in India; chapter two gives an account of the life of Da'ud b. 'Ajab Shah; while the biography

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- CHAPTER 7. of Da'ud b. Qutb Shah forms the subject-matter of the third chapter. The last chapter deals with the geography of the localities inhabited by the Isma'ilis, the noteworthy graves, names of their dignitaries and the remarkable things in their cities. The last section of this chapter is devoted to a life-sketch of the author.

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A grandson of Shaykh Yusuf b. Sulayman, the first Indian Da'i is the well-known founder of the Isma'ili Musta'li Sulaymani Da'wat, Shaykh Sulayman b. Hasan (d. 1597). Shaykh Sulayman was a great master of Arabic and an eloquent speaker in that language. He is the author of more than forty books, mostly dealing with occultism and similar matters. Out of these forty titles, which are preserved for us, only *An-Nukhab ul-Multaqata* is recognised by the Shaykh's adversaries, the Daudis.

Adam Safi ud-din, the 28th Da'i (d. 1620) worked in the Deccan in the beginning of his career. He very enthusiastically championed the cause of the Da'udi section against the Sulaymanis. He is the author of a history of Isma'ili community in India, since the time of al-Mustansir. The book also describes subsequent events of Da'wat at Ahmedabad. It is entitled *Hisalat fi Kayfiyyat ibtida id-Da'wat il-Hadiya fi Yazirat il-Hind. Nibras ut-Turus fi Ma'rsat in-Nufus* is a collection of short works and extracts dealing with the problems about *nafs, imamat*, etc.

*Risalat ul-Aba'wa l-Ummahat* of Shaykh 'Abd ut-Tayyib Zaki ud-din, the 29th Da'i, (d. 1631) deals with the rights and duties of parents to their children, illustrated by many stories selected from the biographies of eminent persons. The author was called to Lahore by Aurangzeb in pursuance of some complaints made to him by a group of persons who had been excommunicated by him (the da'i Zaki ud-din). The emperor received him with great respect and after the interview he was sent back to Ahmedabad with honour.

One of the great dignitaries of the Isma'ili Da'udi Da'wat was Shaykh 'Abd ul-Qadir Hakim ud-Din. He was a poet of reputation, and a prolific writer, and has left a permanent mark on the Da'udi Da'wat literature. Among his works the *Diwan ul-Hafiz* deserves special mention. It is mainly devoted to the praises of Shaykh's Kalim ud-din, Nur ud-din and Badr-ud-din. It also includes some *munajats* and a *qasida* in praise of Amir ul-Mu'minin 'Ali' whose praises the poet has also sung in a long *qasida* entitled *al-Qasidat it Tibriyya fi Madh Khayr il-Bariyya*. Another important poetic work of Hakim ud-din is the versification of the famous dialectic story, viz., *Buluhar Budhasaf* of Indian origin. It may be noted here in passing that the *Buluhar Budhasaf* and the *Kalika wa Dimna* have been, perhaps due to the allegorical nature of these books, immensely popular with adherents of the Isma'ili Da'udi Da'wat.

An Indian Qadi Nu'man of the Isma'ili Da'udi is Bab ul 'Ilm Shaykh Luqman Wajih ud-din (d. 1666). Shaykh Luqman was a profound scholar and a prolific writer; he remembered by heart the volumes of the *Da'a'im ul-Islam*. His *al-Majmu' 'l-Wajihi*, a

collection of letters written to different persons and *Mukhtasar fi 't-Tawhid* deserve our special attention from amongst so many of his books.

One of the illustrious students of Shaykh Luqmanji is Shaykh Isma'il b. 'Abd ur-Rasul, who flourished during the period of the 40th Da'i Shaykh Hibatullah (Shaykh Isma'il and his son Shaykh Hibatullah seceded from the Da'udi Da'wat and laid the foundation of a new party called the Hibatiya- in popular parlance Hip-tiya). According to Da'udi traditions he confessed thrice his mistakes and was thrice pardoned by the Da'i. In a scuffle that ensued between the two parties, Shaykh Isma'il's son Shaykh Hibatullah lost his nose. It is for this reason that both the son and the father are generally spoken of by his opponents as al-Majdu'. Shaykh Isma'il is the author of many books but the most important is the *Fihrist ul-Kutub*. It gives "the most valuable information about the literature of the Isma'ilis as preserved by the Da'udi branch." The purpose of the book is to create interest in the study of Isma'ili Da'udi works by familiarising the readers with the contents and outlines of the books recommended for study. The reader is gradually initiated into the books of higher grade which could be read only with special permission. The *Fihrist* is divided into two parts—the Zahir and the Batin of the Shari'at. The *Rahat ul-'Uqul* and the *Zahr ul-Ma'ani* which occupy the highest rank among the Isma'ili works on Batin and are kept in strict secrecy, have been discussed at some length in the *Fihrist*.

Shaykh 'Ahd' Ali (d. 1817) the founder of the grand al-Madrasat us-Safiyya, is known for his talents in Arabic verse, while Shaykh Tayyib Zayn ud-din, the 45th Da'i is known for many of his pious deeds specially in rendering help to the refugees rendered homeless by the spate of the Tapi. Recently two of his treatises have come to light. The first is a collection of letters in reply to his deputy in Yemen, Mulla Ibrahim. He gives a summary of the letter he replies and so we get an idea of contemporary events in Yemen.

Before we close it seems necessary to review the actual contribution of the scholars of our State to the different branches of Arabic learning. To begin with the study of the *Qur'an*, we have nearly 30 authors with 50 works to their credit. Out of these the *Tabsir ur-Rahman* of Shaykh 'Ali of Mahim and the *at-Tafsir ul-Husyani* of Shaykh Muhammad Chishti remain unsurpassed even today. But more important than these commentaries, is perhaps the pioneer work done by the scholars of our State in translating the Holy Book into Persian. Generally it is believed that in India Shah Waliyyullah of Delhi was the first Indian divine to render the *Qur'an* into Persian but long before the birth of this most distinguished theologian of northern India Gujarat could boast of a number of Persian translations of the holy book. So far, only in the city of Ahmedabad and the adjoining places, six such translations have been traced. Three of them are preserved in the library of Pir Muhammad Shah, one at Sarkhej in the Mausoleum of Shaykh Ahmed Khattu, one at Pirana in the shrine of Imam ud-din and one

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at Vatva in possession of the present *sajjada-nashin* of Hadrat, Qutbi-'Alam. It will be interesting to note that the earliest scholars who initiated the study of Hadith in India, belonged to our State. Our State produced more than one hundred traditionists who have left behind their works to remind us of their services to this science and a host of others who served and propagated the Hadith but did not leave any written record. 'Ali Muttaqi, Tahir Fatan, 'Abd ul-Malik Bimbani and some others are recognised as the most trustworthy authorities not only in India but throughout the Islamic world. In fact it could be said without fear of contradiction that if our State had not taken up the study of this science it would have suffered immensely as the Hadith madrasas were fast declining in other Islamic countries, when our State took it up. It was from Ahmedabad that it travelled to Delhi nearly 150 years after its introduction in the State. The State has an inexhaustible list of mystics (Sufis). The convents (*khanqahs*) where the study and practice of *tasawwuf* was undertaken were also academies for esoteric and exoteric disciplines. 'Awarif of Shaykh Shihab ud-din Suhrawardi, *al-Futuh al-Makkiyya*, the *Fusus* and other works of the famous Ibn ul-'Arabi, were used as noteworthy text-books of esoteric discipline. Our State was an important centre where the principles of Ibn Ul-'Arabi were studied. 'Ali of Mahim, elucidated the principles of this Spanish mystic. It may however be noted here that later Shaykh 'Ali al-Muttaqi tried his best to infuse in *tasawwuf* the purity and simplicity of the earlier period of Sari Saqati and Junayd Baghdadi, but his efforts seem to have little succeeded in bringing about a change in the outlook of the Sufis, although they diverted the attention of the Sufis more to the moral and ethical aspect of mysticism. Again it may be noted here that Shaykh 'Ali al-Muttaqi strongly recommended to his disciples and fellow-sufis the study of the '*Ayn ul-'Ilm* in preference to any other book on the subject. Mujaddid Alf Thani of Sirhind is credited with divesting *tasawwuf* of alien elements and synchronising it with Hadith, in the Northern India but this process was started in our State at least half a century before it was begun in the North.

## CHAPTER 8—PERSIAN\*

INDIA AND PERSIA WERE COMMERCIALY, POLITICALLY AND CULTURALLY connected from ancient times. Even as early as the Achaemenian period, the hordes of Emperor Darius the Great had swept over the Indus Valley and later in the time of Bahram II, the Sassanian Empire comprised "the lands at the middle course of the Indus and its mouth, Katch, Kathiawar, Malwa and the adjoining hinterland of these countries."<sup>1</sup>

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Connections between India and the Islamic countries, however, date back to A.H. 15/A.D. 636-37, when in the time of Caliph Umar I, a pillaging band of Arabs came upto Tana (Thana)<sup>2</sup>. Muhammad *ibn* Qasim, the Commander of Caliph Walid I, the Umayyad, undertook the first systematic invasion of Sind in A.H. 93/A.D. 711. Around the same time, in about A.H. 98/A.D. 716, the first group of Zoroastrian Iranian emigrants landed somewhere near Sanjan in Western India.<sup>3</sup>

These earlier Arab conquests did not have much of historical importance because the real founders of the Muslim empire in India were 'Turks'.<sup>4</sup> Mahmud Ghaznawi invaded India for the first time in A.H. 392/A.D. 1000-1 and during the last year of his career he annexed the Panjab in A.H. 417/A.D. 1026<sup>5</sup>. After Muhammad Ghori's victory in A.H. 571/A.D. 1175, he appointed Qutbud Din Aibak, his faithful Turkish officer, as the Viceroy of the Indian dominions. It was Aibak, who was the "real founder of Muslim dominion in India"<sup>6</sup>. During A.H. 588-595/A.D. 1192-98, he extended his sway in the Indian peninsula and his conquests in Gujarat and other places culminated in his accession in India in A.H. 603/A.D. 1206. Gujarat, "the richest kingdom of India", was however, finally subjugated in A.H. 696/A.D. 1296 in the time of Alauddin Khilji and a century later in A.H. 806/A.D. 1403, Muzaffar Shah I established his independent kingdom in Gujarat.

\* This Chapter is contributed by Dr. B. M. Gai, M. A., Ph. D., Ismail Yusuf College, Bombay-60.

<sup>1</sup> Commissariat—*History of Gujarat*, Vol. I, 1.

<sup>2</sup> Lane Poole—*Mediaeval India*, 5.

<sup>3</sup> Commissariat—*History of Gujarat*, Int. Xliv.

<sup>4</sup> Haig—*Cambridge History of India*, Vol. III, 10.

<sup>5</sup> *Ibid* 26.

<sup>6</sup> *Ibid*-41.

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Two other historical events which are conspicuous and had far reaching effect on the problem under study are the invasion of India in A.H. 801/A.D. 1398 by Taimur Lang and the defeat of Ibrahim Lodhi in the battle of Panipat in A.H. 933/A.D. 1526, resulting in the subsequent enthronement of Babar at Delhi and the establishment of the Moghal dynasty of India.

It is difficult to determine with any fixity of time the exact manner of the advent of Persian language into India. Regular infiltration of fresh bands of Persians and Turks into India and their day-to-day association with the Indians must have resulted into a mutual acquisition of languages. Though Persian was not the native tongue either of the Turks or of the Moghals, who ruled over India for centuries, it had become so popular with the Taimurid princes during their stay in Central Asia, that they used it in preference to their own mother-tongue which was Turkish. Royal impetus, even before the Moghals, was responsible for instilling in the Indians a love for Persian language. According to Firishta,<sup>1</sup> Sikandar Lodhi, in A.H. 895/A.D. 1489, preferred those of his subjects for court service who had a knowledge of Persian and thus the non-Muslims devoted themselves to the study of Persian.<sup>2</sup> Moghals, the lineal descendants of Taimur, played a great role in the popularisation of Persian. Humayun, on account of his pro-Persian leanings, neglected Turkish and encouraged Persian at the court, making it the main medium of expression.<sup>3</sup> It must, however, be admitted that the development of Persian as a language was restricted up to the time of Akbar. The study of Persian, which was not so current among the Indians during the long period of six centuries from the conquest of Mahmud Ghaznawi to the time of Akbar, received a fillip in A.H. 990/A.D. 1582, with the enactment of Todarmal, that, "all government accounts should be kept in Persian instead of in Hindi as heretofore", which enforced the study of Persian on the Indians, at least for pecuniary considerations, if not for anything else. Persian maintained its status during the reigns of Jahangir, Shahjahan and Aurangzeb and by A.H. 1215/A.D. 1800, the "Persianisation" of the Indians was complete. The impact and influence of Persian on the two main regional languages of Western India—Marathi and Gujarati is noteworthy. The influence of Persian began to wane when it was decided in A.H. 1245/A.D. 1829 to replace Persian by English as the official and Court language.

Coming to the problem under study, we find in the Deccan, a prominent nursery of Persian language and literature in the State of Maharashtra. On account of the dearth of patronage in Persia, during the Safawid regime, Persian poets and writers were inclined to migrate to India and attach themselves either to the courts of the Muslim kings of the North or of the Deccan. In the Deccan, the Bahmanis ruled for nearly two centuries from A.H. 748-934/A.D. 1347-1527. Independent kingdoms were established in A.H. 896/A.D. 1490 by Ahmad Nizamul Mulk at Ahmadnagar, Yusuf Adil

<sup>1</sup> Firishta—*Tarikh i Firishta*, Vol. I, 344.

<sup>2</sup> Ghani—*History of Persian Language and Literature at the Mughal Court*, Vol. I, 73.

<sup>3</sup> *Ibid.*-46.

Shah at Bijapur and Fathullah Imadul Mulk at Berar. The Qutbshahis ruled at Golconda from A.H. 924—1098/A.D. 1519—1687. CHAPTER 8.

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The Persian writers of the Maharashtra State devoted their attention to several branches of literature such as poetry, biography, history, Insha and religio-mystical writings. HISTORIOGRAPHY.

To begin with Historiography: Several works on History were written and/or published in the State of Maharashtra during the last two centuries. With the conquest and annexation of the Ahmadnagar kingdom in A.H. 1056/A.D. 1646, Aurangabad became the capital of the Moghal province of the Deccan. The city very soon became a centre of poets and writers in Persian and Urdu.

Bhimsen Raghunathdas Saksena was born at Burhanpur in A.H. 1059/A.D. 1649. He arrived at Aurangabad at the tender age of eight and received his education in Persian under his learned father, who was then working there as *Qaim-Muqam*. Bhimsen later took over his father's position and afterwards worked in the attendance of Dalpat Rai Bundela. He was the author of "*Tarikh-i-Dilkusha*", a contemporary history of the events in the Deccan from A.H. 1069/A.D. 1658 to A.H. 1119/A.D. 1707. Bhimsen stayed in Aurangabad for over forty years.<sup>1</sup>

Another important historian of Aurangabad was Munim Khan al-Hamadani al-Aurangabadi. His grandfather Abdul Latif had settled down in Aurangabad. The title of Munim uddawlah Quadrat Jang was conferred upon Munim Khan. He wrote "*Sawanih-i-Dakan*", a historical account of the six *subhas* of Deccan and of the Nizams of the Asafi dynasty from its origin to A.H. 1197/A.D. 1773. It was written in A.H. 1197/A.D. 1773 in the reign of Nizam Ali Khan, when the author was forty seven years of age.<sup>2</sup>

Lala Mansaram, the Secretary of Nawab Nizamul Mulk, the first Nizam, was an old resident of Aurangabad. His father Lala Bhawanidas had migrated from Lahore to Aurangabad. Mansaram compiled two historical works—" *Risala-i-Darbar-i-Asafi* " and " *Maathir-i-Nizami* ". Both these histories deal with the life and times of Nizamul Mulk.

Lachhmi Narayan "Shafiq" Aurangabadi, the son of Lala Mansaram, was born in Aurangabad on the 2nd of *Safar* in the year A.H. 1158/A.D. 1745. He entered the service of Alijah b. Nizam Ali Khan and held the office of his *Pishkar* for forty years.

Shafiq was a pupil of the well-known oriental scholar and writer "Azad" Bilgrami. Shafiq wrote Persian and Urdu verses and at the instance of his master Azad, he changed his *nom-de-plume* from Sahib to Shafiq. He wrote several works of a historical and biographical nature. Among his historical works, the most important is " *Bisat-ul-Ghanaim* ", a history of the Marathas from their origin to the Battle of Panipat. It was written in about A.H. 1214/A.D. 1799 at the instance of Sir John Malcolm and was dedicated to him. The title *Bisat-ul-Ghanaim* indicates the year of the completion

<sup>1</sup> Syed Abdullah—*Farsi Adab me Hinduon ka Hissa*—69-70.

<sup>2</sup> Rieu—*British Museum Mss. Catalogue*, Vol. I, 322; Zor—*Tazak: a i Makhtutat* I, 121.

**CHAPTER 8.** of the work, *i.e.*, A.H. 1214. Another important work of Shafiq is Persian, "*Haqiqat-ha-i Hindustan*"; it contains the time-worn revenue-returns and military statistics, prepared by his grandfather and Lala Mansaram and signed by Nawab Nizam-ul-Mulk. Shafiq recast the contents in an intelligible form and added thereto useful information. The work was dedicated, according to Rieu, to Captain William Patrick.

HISTORIOGRAPHY.

His other historical works are "*Maathir-i-Asafi*", "*Tanmiq-i-Shagarf*", a history of the Deccan from A.H. 1200/A.D. 1785, "*Maathir-i-Haydari*", "*Nakhlistan-i-Fann*" and "*Halat-i-Haidarabad*". The last named work contains a description of the city of Hyderabad, its mosques, palaces and gardens and ends with a historical sketch of Hyderabad and the neighbouring provinces of Berar and Aurangabad. It was written in A.H. 1204/A.D. 1789. An important feature revealed by the works of Shafiq is the perfect amity that existed between the Hindus and the Muslims of the Deccan in his time.<sup>1</sup>

Mahammad Faid Bakhsh of Aurangabad wrote "*Tadhkera-i-Tarikhi*", historical memoirs on the military transactions between Nizam Ali Khan Bahadur, son of Nizamul Mulk Asafjah and Raghunath Rao, the son of Baji Rao, beginning with A.H. 1187/A.D. 1773 and ending with A.H. 1188/A.D. 1774. The Nawab had asked the author to chronicle the events without any exaggeration.<sup>2</sup>

Kashiraj Shivraj Pandit of Maharashtra, who served under Shujaud Dawlah of Oudh and was present in the battle of Panipat in A.H. 1175/A.D. 1761, wrote an account of that battle in Persian. It is considered a valuable contemporary history of the period.

Ahmadnagar was another centre in Maharashtra, where we find a number of historical works. Shah Tahir Dakani b. Shah Riyadud Din al-Isma'il al-Husayni (died in A.H. 952-3/A.D. 1545-46 at Ahmadnagar) composed "*Fath Nama*", a historical account of the conquest of Sholapur by Burhan Nizam Shah of Ahmadnagar, whose Court he had joined in A.H. 958/A.D. 1521.<sup>3</sup>

Khurshah b. Qubad al-Husayani, an envoy of Nizam Shah of Ahmadnagar to Shah Tahmasp, composed during A.H. 970-71/A.D. 1562-63, "*Tarikh i Ilchi i Nizam Shah*", a general history from the earliest times up to A.H. 970/A.D. 1562.<sup>4</sup> Ali b. Azizullah Tabataba (died in A.H. 1005/A.D. 1595) undertook the composition of "*Burhan-i-Maathir*", another history of the Bahmanis and the Nizamshahis from A.H. 742-1004/A.D. 1341-1595, at the request of Sultan Burhan Nizam Shah. It includes the account of the twenty-one Sultans of the three dynasties; it was commenced in A.H. 1000/A.D. 1591 and is the first exhaustive history of the Nizamshahi dynasty.<sup>5</sup> Muhammad Qasim Hindushah, the great

<sup>1</sup> Rieu—*British Museum MSS. Catalogue*, I, 327-29; *Bankipore Catalogue* VII, 19-20.

<sup>2</sup> *Bankipore*—VII, 15.

<sup>3</sup> *Bankipore*, II, *Split*, 94-96.

<sup>4</sup> Rieu—*BM Cat.* I, 312.

<sup>5</sup> Rieu—*BM Cat.* I, 314-315.

## CHAPTER 8.

Persian.

HISTORIOGRAPHY.

Persian historian born at Astrabad in A.H. 960/A.D. 1552-53, held the post of the Captain of the Royal Guard, at the court of Sultan Murtuza Nizam Shah of Ahmadnagar (A.H. 972-996/A.D. 1564-1587). He wrote at Bijapur "*Tarikh-i-Firishta*", also entitled "*Gulshan-i-Ibrahimi*" or "*Tarikh-i-Nawrasnama*", a history which "deservedly holds the first rank among the general histories of India and is the main source of latter works of the same class."<sup>1</sup> Maulana Qasim Mashhadi Arsalan arrived in India in the time of Akbar and from Ahmedabad migrated to Ahmadnagar, where he was very well received by Nizam Shah Bahri of Ahmadnagar. He was a calligraphist and wrote a historical work in Persian. He died either in A.H. 1015/A.D. 1606 or A.H. 1095/A.D. 1683<sup>2</sup>. Sayyid Badrud Din of Chinchod near Ahmadnagar wrote "*Kaifiyat-i-Jang-i-Kabul*", an account in Persian of the work of the English army in Kabul and the battle of Lahore with the Sikhs. It ends with the date A.H. 1262/April 21, 1845 A.D.<sup>3</sup> The same Badrud Din of Chinchod near Ahmadnagar wrote "*Ahwal-i-Mahratta Shiwaji*", which is really an account of the events that happened after the accession of Baji Rao II to the end of his reign.<sup>4</sup>

Historical works in Persian were also written at other places in Maharashtra. Pandit Bhagwandas of Shivpur composed "*Makhzan-ul-Futuh*", an account of the operations of Lord Lake against the Marathas. The work was written under Shah Alam and completed in A.H. 1222/A.D. 1807. It contains eulogies on Akbar and Shah Alam in prose and verse.<sup>5</sup>

Wajid Ali Khan, the grandson of Nawab Alimardankhan, left for Poona, joined the service of Baji Rao and actively participated in his wars for four years. He composed "*Gulshan i Jang*", an account of these wars, in A. H. 1230-33/A. D. 1814-17<sup>6</sup>.

Abul Fath Diaud Din Muhammad, known as Sayyid Amjad Husayn b. Sayyid Ashraf al-Husayni al-Ayazi, was a preacher at the congregational mosque and the Eidgah of Ellichpur (Achalpur). He wrote "*Tarikh i Dakan i Amjadiyah*", during the time of the ministership of Amirul Umara Salar Jang Mukhtarul Mulk Bahadur. It was published at the request of the author in A. H. 1287/A.D. 1870, from the Khurshidiyah Press of Ellichpur and entitled "*Tarikh i Dakan bi Laqab i Riyadur Rahman al-maaruf bi Tarikh i Amjadiyah*". It contains eleven chapters and an epilogue of three sections. The manuscript of the work runs into 725 pages.

Several works on History were written and/or published in the State of Maharashtra during the last century. Mirza Muhammadali Kashkul of Bombay translated Malcolm's "*History of Persia*" into Persian in A. H. 1290/A.D. 1873 and entitled it "*Tarikh i Malcolm*". A grandson of Muhammad Nabikhan compiled in Persian an account of the work done by the two Iranian ambassadors in India, Haji Khalikhan and Muhammad Nabikhan and

<sup>1</sup> *Ibid*-316.

<sup>2</sup> Jabbarkhan—*Mahbub al Zaman I*, 211-12.

<sup>3</sup> Shaikh Abdul Qadir—*B.U.Cat.* 228.

<sup>4</sup> *Ibid* 239.

<sup>5</sup> Rieu—*BM Cat. I*, 948.

<sup>6</sup> *Ibid*-Vol III. 969

**CHAPTER 8.** entitled it “ *Tarikh i Safarat i Haji Khalilkhan wa Muhammad Nabikhan ba Hindustan* ”. It was published in A. H. 1305/A. D. 1887. Bomanji Dossabhoy of Bombay wrote in A. H. 1305/A. D. 1887, a short account of the Jubilee Year of Queen Victoria under the title of “ *Tawsif i Malika i Hindustan* ”. Mirza Muhammad Shirazi published “ *Aksirut Tawarikh* ” in A. H. 1309/A. D. 1891. Mirza Nasrullahkhan Isfahani of Bombay wrote “ *Turktazan i Hind* ” in A. H. 1311/A. D. 1893, a history of India from the time of Sultan Mahmud Ghaznawi to the time of the grandson of Aurangzeb. Agha Abul Majda of Bombay translated in Persian in A. H. 1312/A. D. 1894 an account of the Indian Mutiny of 1857, from a narrative of an English lady Mrs. Horstestet, who was involved in the Mutiny. Haji Agha of Bombay issued in A. H. 1325/A. D. 1907, “ *Intiqadut Tawarikh* ”, a series of questions and answers on Persian History. Muhammad Mirza Rahim Bilbilai published in A. H. 1345/A. D. 1926, “ *Khitaba i Mua jaznuma* ”, a Persian political address which he delivered before *Akhurwat i Islamiya i Iraniyan i Bambayi*, on the dethronement of Ahmad Shah Qajar. Behram Pirojshah Bharucha of Bombay issued in A. H. 1350/A. D. 1931, “ *Dastan i Kamil i Shanaryar Yazdigard* ”. Abdul Husayn Spenta translated in A. H. 1356/A. D. 1937, P. P. Balsara’s “Ancient Iran : Its Contribution to Human Progress”.<sup>1</sup>

**BIOGRAPHY.**

Like Historiography, Biography too was a theme popular with the Persian writers of Maharashtra. Among the Persian Biographers of Aurangabad, the earliest is Samsamud Dawlah Shahra-wazkhan Khafi Aurangabadi, originally named Abdul Razzaq. He was born on the 28th of Ramzan A. H. 1111/A. D. 1699. He came to Aurangabad, early in his career, as several of his kinsmen resided there. Initially he was appointed as the *Diwan* of the Subha of Berar by Nizam ul Mulk Asafjah in A. H. 1145/A. D. 1732, which post he held up to A. H. 1170/A. D. 1756. He later became the Prime Minister of the Nizam from A. H. 1167-1171/A. D. 1753-57. He composed “ *Maathir ul Umara* ”, in Aurangabad during A. H. 1155-60/A. D. 1742-47, but could not complete it on account of his official duties. The work comprises biographical accounts of some of the important personages of the Moghal period.

The French were responsible for his downfall and he was murdered in A. H. 1171/A. D. 1758. His son Mir Abdul Hayy Samsamud Dawlah (born in Aurangabad in A. H. 1142/A. D. 1729) brought out an enlarged edition of “ *Maathir ul Umara* ” in A. H. 1194/A. D. 1780. This enlarged work comprised accounts of lives of nearly seven hundred and thirty persons. The author’s friend Mir Ghulam Ali “Azad” edited the work with a preface of his own.<sup>2</sup>

Sayyid Ali Husayn Wasiti Bilgrami, surnamed “Azad” Bilgrami was born in Bilgram in A. H. 1116/A. D. 1704. He came to Aurangabad in A. H. 1200/A. D. 1786. He was a renowned scholar

<sup>1</sup>. Catalogue of Books and Periodicals, published as supplements to the Bombay Government Gazette from 1870 to 1942.

<sup>2</sup>. Rieu-BM Cat. I. 339-41.

and writer, held in great esteem by the Nizamud Dawlah Nasir Jang. Among his works, the most important is "*Khazana i Amira*", composed at the instance of his nephew Mir Awlad Muhammad in A. H. 1176/A. D. 1762. According to Sprenger, it contains biographies of about 106 Persian poets and writers. Over and above that, it also contains an extensive description of the Nizams of Hyderabad, thus constituting a very valuable and contemporary account of the events of the eighteenth century Deccan. Another work "*Maathriul Kiram*" is a biography of the learned men of India. "*Yad i Bayda*" and "*Sarw i Azad*" are other biographies of Persian poets and writers; "*Rawdatul Awliya*" and "*Anisul Muminin*" are biographies of saints. He has also written a work on Persian rhetoric entitled "*Ghazalan i Hind*". Azad also composed verses and has a Persian and an Arabic *Diwan* to his credit.<sup>1</sup>

Lachhmi Narayan "Shafiq", noticed earlier, has also written three noteworthy biographical works on Persian poets and writers: "*Gul i Rana*", "*Sham i Ghariban*" and "*Chamanistan i Sho ara*".<sup>2</sup>

Khvaja Muhammad Abdul Jabbarkhan Sufi Malkapuri, the son of Khwaja Muzaffar Nanhe Sajib, was born in Malkapur in the Buldhana district in A. H. 1218/A. D. 1803. He later became the *Qaxi*, succeeding his father-in-law in the post. He was the author of a monumental history of the Deccan, entitled "*Tarikh i Dakan*", named "*Nahbubut Tawarikh*", after his patron. It is in three volumes and the volume containing the biographies of poets and writers has been named "*Mahbubuz Zaman Tadhkera i Shu ara i Dakan*".

In the last century too we come across several biographical works written and/or published in Maharashtra. Faqir Muhammad Sadiq Shihabi wrote "*Manaqib i Ghausiya*", an account of the miracles of Saint Sayyid Abdul Qadir Gilani and published it from Bombay in A. H. 1304/A. D. 1886. "*Tadhkeratul Khawatin*", a biographical sketch of eminent Persian, Arab and Indian ladies was composed in A. H. 1307/A. D. 1889 by Mirza Muhammad Shirazi. Abdul Mahdi Mughal of Bombay compiled in A. H. 1312/A. D. 1894, "*Kitab i Dah Hikayat*", comprising miracles of prophets. Faramarz Naoruzji Kutar wrote in A. H. 1313/A. D. 1895, a biography entitled "*Ahwal i Sir Jamshidji Jeejeebhoy Baronet*". "*Muntakhab i Nafis Athaar i Shaikhur Rais*", a biography of Abu Hasan Mirza alias Shaikhur Rais of Bombay, a descendant of the late Alishah of Iran was published from Bombay in A. H. 1314/A. D. 1896. Khudabaksh Bahram Rais of Bombay published in A. H. 1315/A. D. 1897, "*Guldasta i Chaman i Ayin i Zartushti*", a biography of Prophet Zoroaster. Amir Sher Khan Lodhi wrote a *Tadhkera* of poets in A. H. 1324/A. D. 1906, entitled "*Tadhkera i Miratul Khayal*". A. S. Irani composed in A. H. 1337/A. D. 1918 "*Karnama i Parsiyan i Hindustan*", an account of the eminent Parsis of India and Iran. Ardshir Khudabaksh Irani Bahjat wrote in A. H. 1362/A. D. 1943, his autobiography under the title of "*Bahjat ul Athaar*".

<sup>1</sup>. Ibid 373—74, *Zor-Tashkera i Nakhtutal*, II, 208—10.

<sup>2</sup>. *Rieu-BM Cat. I*, 327.



CHAPTER 8.  
Persian,  
EPISTOGRAPHY.

Epistolography too was a fairly popular subject with the Persian writers of Maharashtra. An eminent collection of letters known as the "*Riyad ul Insha*" or "*Manazir ul Insha*" was compiled by Mahmud i Gawan Shaykh Muhammad Ghani (died in A. H. 886/A. D. 1481), who was vizir of the Bahmani Kings of the Deccan.<sup>1</sup>

Hakumat Rai of Aurangabad, a pupil of Lachhmi Narayan Shafiq, compiled "*Gulzar i Shafiq*", when he left Aurangabad for Hyderabad. It also contains Shafiq's letters written to his contemporaries. The manuscript is incomplete and contains 69 pages.<sup>2</sup>

Ghafoor Ali "Taskin", whose ancestors had migrated from Arabia and settled down in Muhiyyabad in Poona, composed in A. H. 1238/A. D. 1822 "*Insha i Taskin*". He was residing at Edlor at the time of its composition.<sup>3</sup>

Abdul Nabi b. Qadi Abdur Rasul of Ahmadnagar rendered in Persian a very large treatise on Arabic grammar and entitled it "*Jami al-Ghumuzdar Nahw*". The manuscript of the Persian version is dated A. H. 1226/A. D. 1811.<sup>4</sup>

RELIGIOUS  
AND MYSTICAL  
LITERATURE.

There is yet another category of literature met with in Maharashtra, which is partly religious and partly mystical in character and can be traced to the ultra-religious tendencies of the Muslims and to the influence of the several saints who had made the Deccan the sphere of their activities. Most of these works are in the nature of exegetical commentaries on the Holy Quran or the Prophetic Tradition or interpretations of mystical philosophy, theology and scholasticism.

Mir Badrud Din *alias* Bademiyan, of Chinchod ar Ahmadnagar, wrote "*Sar Shikan i Mushrikan i Kufr*", containing information about religions and prophets ; it was completed at Daira in Ahmadnagar in about A. H. 1268/A. D. 1851-52.<sup>5</sup>

Numerous works pertaining to Islam and Zoroastrianism were written and/or published in the State of Maharashtra during the last eighty years ; Bomanji Byramji Patel : "*Dar Zuhur i Zartusht*" : A. H. 1287/A. D. 1870. Mubid Tirandaz Ardshir Irani : "*Khur-deh Avesta ba Maani*" : A. H. 1290/A. D. 1873. Anonymous : "*Qisas al Ambiya*" : A. H. 1293/A. D. 1876. Munshi Abdul Haqq : "*Sharh i Waqaya*" : A. H. 1298/A. D. 1878. Abdul Aziz : "*Tafsir i Azizi*"—Commentary on para 29 and 30 : A. H. 1298/A. D. 1878. Muhammad b. Murtuda : "*Kalimat i Maknunah*" : A. H. 1297/A. D. 1879 (On Metaphysics). Anonymous : "*Lubab ul Akhbar*" : (On Tradition) A. H. 1297/A. D. 1879. Sayyid Ata Husayn : "*Kanz ul Ansab*" (On genealogy of saints) : A. H. 1302/A. D. 1884. Abu Bakr b. Muhammadali Kurshi : "*Anis ul Muwaezin*" : A. H. 1303/A. D. 1885. Mirza Shakir Teherani translated

<sup>1</sup>. *Catalogue of Bodlein Library of Oxford*, I 830.

<sup>2</sup>. *Zor-Tazkera i Makhtutat*, II, 41.

<sup>3</sup>. *Ibid.* 106

<sup>4</sup>. *Rehastek-Catalogue of Cama Oriental Institute Mss.*, 50.

<sup>5</sup>. Shaikh Abdul Qadir : *B. U. Library Mss. Cat.*

## CHAPTER 8.

## Persian.

RELIGIOUS  
AND MYSTICAL  
LITERATURE.

" *Minhaj ul Yaqin* " : A. H. 1304/A. D. 1886. Masud b. Mahmud : " *Salaat i Masudi* " : (On prayers) : A. H. 1305/A. D. 1887. Sayyid Muhammad Hashim : " *Mujarrabat i Hashimi* " A. H. 1306/A. D. 1888. Sayyid Muhammad Diya : " *Akhlaq i Diyayi* " : A. H. 1311/A. D. 1893. Shaykh Ismail Asghan : " *Wathiqah-i-Najat* " : A. H. 1313/A. D. 1895.

Haji Muhammad Hasan b. Haji Muhammad Isfahani of Bombay: " *Majma ul Masail* " : (Precepts of the Shia sect) : A. H. 1315/A. D. 1897.

Shaykh Ali Malati : " *Manasik i Hajj* " : A. H. 1315/A. D. 1897.

Dastur Khudayar : " *Khubi Numa i Din i Zartusht* " : A. H. 1316/A. D. 1898.

Muhammad Hasan Shushtari : " *Sahifa* " (*Shia prayers*) : A. H. 1316/A. D. 1898.

Haji Muhammad Husayn : " *Burhan al Labib wa Tuhfat al Jamul* " : (On the interpretation of the Qur' an) : A. H. 1316/A. D. 1898.

Rustam Bahram : " *Dabistan i Ma dayasni* " : A. H. 1325/A. D. 1907.

Qadi Abdul Karim b. Qadi Nurmuhammad Porbandari of Bombay : " *Hayrat ul Fiqh* " : A. H. 1326/A. D. 1908.

Agha Mirza Abu 'Talib : " *Asrar ul Aqaid* " : On Babi religion A. H. 1327/A. D. 1909.

Akhund Mulla Muhammad Kazini Khurasani : " *Dhakhuratul Ubbad fi Yaum al Milad* " : (On Shia Faith) : A. H. 1327/A. D. 1909.

Agha Mirza Muhammadkhan Shirazi : " *Dastan i Amir Hamza* " : A. H. 1328/A. D. 1910.

Maulvi Hidayatullah : " *Khazinatul Fawaid* " : A. H. 1328/A. D. 1910.

Haji Mirza Agha Sharif : Shirazi : " *Ganj i Azim* " : (On Tradition) A. H. 1332/A. D. 1913.

Agha Mirza Muhammad Mahdi : " *Aqaid o Akhlaq i Ziba* " : A. H. 1339/A. D. 1920.

Muhammad Jabila Rudi : " *Jami ut Tamthil* " : A. H. 1340/A. D. 1921.

Shaikh Ali Ibbihani : " *Risala* " : (On religious laws) : A. H. 1340/A.D. 1921.

Shahrukh Kaikhusraw Kirmani : " *Furugh i Mazdayasni* " : A. H. 1340/A.D. 1921.

Agha Sayyid Muhammad Kazim Tabatabai : " *Ghayat ul Kiswa* " : A. H. 1341/A.D. 1922.

## CHAPTER 8.

Persian.  
RELIGIOUS  
AND MYSTICAL  
LITERATURE.

Haji Sayyid Muhammadali Gulistani : “ *Kitabul Wasail fi al thabat al Haqq wa Izhar al Batil* ” : A. H. 1341/A.D. 1922.

Khudabaksh Shahad : “ *Ayin i Din Zartushti* ” : A. H. 1342/A.D. 1923.

Mubid Mihrgan Shiavax Irani : “ *Du a Ism i Azam a Sad wa Yak Nam i Khuda* ” : A. H. 1342/A.D. 1923.

K. A. Fitter : “ *Sad wa Yak Nam i Khuda* ” : A. H. 1344/A.D. 1925.

Agha Shaikh Muhammad Tafti : “ *Qati al Watin* ” : (Refutation of Bahai Cult) : A. H. 1345/A.D. 1926.

Haji Mirza Ibrahim : Translated “ *Minhaj al Salikin* ” : A. H. 1346/A.D. 1927.

Agha Spenta : “ *Payam i Rasti* ” : A. H. 1348/A.D. 1929.

Agha Pour i Dawood : “ *Adabyat i Mazdayasni* ” A. H. 1349/A.D. 1930.

Agha Pour i Dawood : “ *Khurdeh Avesta* ” : A. H. 1352/A.D. 1934.

M. A. Mazandi : Translated Professor S. M. Tahir Rizwi's book “ *Parsis : People of the Book* ”, under the title “ *Parsiyan-Ahl i Kitab* ” in A. H. 1356/A.D. 1937.

Haji Mirza Ibrahim wrote : “ *Rah Numa i Khayr* ” : (Appeal to the Shias of Bombay to improve their trusts) in A. H. 1358/A. . 1940.

Agha Pour i Dawood : “ *Yasna* ” : Research on Zoroastrianism ; A. H. 1359/A.D. 1940. Khazeh Ardshir Behshahi : “ *Kitab Pak Jumla Khurdeh Avesta* ” : A. H. 1360/A. D. 1941.

The following works on fiction were written and/or published in Maharashtra during the last eighty years :—

Munshi Sayyid Haidarali Haidari : “ *Hatim Tai* ” : A. H. 1288/A.D. 1871.

Sayyid Abul Fath alias Ashrafali : “ *Sad Hikayat* ” : A. H. 1290/A.D. 1873.

Bomanji Byramji Patel : “ *Hikayat i Latif* ” : A. H. 1288/A.D. 1871.

Sayyid Muhammad : “ *Tuti Nama* ” : A. H. 1293/A.D. 1876.

Anonymous : “ *Hikayat i Dil Pasand* ” : A. H. 1301/A.D. 1885.

Nadirshah Normasji Sukhia : “ *Tarjuma i Aesop Fables* ” : A. H. 1295/A.D. 1878.

Anonymous : “ *Qissa i Duxd wa Qadi* ” and “ *Qissa i Gurba wa Mush* ” : A. H. 1294/A.D. 1877.

Mirza Ismail : “ *Hikayat i Latif* ” : A. H. 1303/A.D. 1885.

Mirza Muhammad Taqi b. Ali Akbar Kazerani : “ *Kitab i Khur-Shid Afrin wa Falaknaz* ” : A. H. 1308/A.D. 1890.

Agha Muhammad Ardakani : “ *Mutaybat i Mulla Nasruddin* ”.

Mirza Karim Shirazi : “ *Kitab i Chehel Tuti* ” and “ *Shahzadeh Shiruyi* ” : A. H. 1347/A.D. 1928.

The following prose works in Persian, of a miscellaneous nature, were written and/or published in Maharashtra during the last seventy years : Shah Muhammad Abdullah Mashshaq : “ *Mah-bubshahi i Karima* ” : A. H. 1300/A.D. 1882. Mufti Tajuddin : “ *Chamanistan-Sharh i Gulistan* ” : A. H. 1301/A.D. 1883.

Munshi Mubarak Husayn Tajalli : “ *Tash i Taalimi* ” (A game at cards for teaching composition of Persian words to children) : A. H. 1302/A.D. 1884.

Munshi Nisar Ahmad : “ *Majmua i Farsi* ” : A. H. 1303/A.D. 1885.

Abul Fadi Husayn : “ *Kamal ut Tabir* ” : A. H. 1303/A.D. 1885.

Shamsud Din Fadir : “ *Hadaiq ul Balaghat* ” : A. H. 1304/A.D. 1886.

Jamshidji Bezanji Kanga and Pestanji Kausji Kanga : “ *Hints on the Study of Persian* ” : A. H. 1306/A.D. 1888.

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Anonymous : “ *Muntakhab al Ne am* ” : (Muslim Dishes) : A. H. 1308/A.D. 1890.

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Mirza Muhammad Shirazi : “ *Jami-ul-Ulum* ” : A. H. 1324/A.D. 1906.

Mirza Ahmad Dara : “ *Kuh-i-Binish wa Darya-i-Danish* ” : A. H. 1324/A.D. 1906.

Mirza Muhammad Zargain : “ *Badayi-ul-Athaar* ” : Account of Abdul Bahal's Travels in Europe : A. H. 1335/A.D. 1916.

Haji Mirza Ibrahim Shirazi : “ *Izhar-ul-Haqo* ” : Advice to the Iranians of Bombay to give up their differences : A. H. 1346/A.D. 1927.

D. J. Irani : “ *Taqwim-i-Bastani* ” : Views of three eminent Parsees on old and new Persian calendar : A. H. 1346/A.D. 1927.

A. K. Irani : “ *Danistaniha* ” : A. Miscellany : A. H. 1350/A.D. 1931.

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## CHAPTER 8.

Persian.  
RELIGIOUS  
AND MYSTICAL  
LITERATURE.

## CHAPTER 8.

Persian.  
POETRY.

More than fifty works of an academic nature, mainly meant for schools, were written and/or published in Maharashtra during the last eighty years. These curricular works, dealing mainly with grammar, composition, fiction and glossary were published as Readers or Aids in Persian, notably by Sorabji Byramji Doctor, Sayyid Abdul Fattah Munshi, Manekji Dadabhoy Arjani, Hormasji Tehmulji Dadachanji, Abdul Karim Munshi, Pestanji C. Taskar, N. A. Hajib i Shahi, Agha Mirza Ahmad Saadat, Shah Abdul Karim Saadat, Irani Amuzanda Shirmard, D. G. Kulkarni, K. B. J. Lala, Muhammad Mustafa Khan, Dossabhoy Byramjee Hakim, Sayyid Amirali Mashhadi, Munshi Ghulam Muhammad, Haji Mirza Hasan and Dr. U. M. Daudpota.

Some Anglo-Persian Journals also have been published from Maharashtra. Of these, the Iran League Quarterly edited by Shri Kaikhusraw Fitter is still being published in Bombay.

Persian writers of the State of Maharashtra have contributed in a very large measure to Persian poetry. Aurangabad and Ahmadnagar are, among many other places, strongholds of Persian poets. These poets have contributed to almost all categories of Persian poetry such as lyrical, mystical, romantic and ethico-religio-philosophical and hence classification according to subject-matter is not feasible. As stated earlier, many Persian poets migrated to the courts of the Muslim kings of India, on account of lack of patronage under the Safawid regime in Iran and settled down in the northern and the southern parts of India to enjoy the patronage of the Indian rulers.

To begin with the Persian poets of Ahmadnagar: Maulana Qasim Mashhadi "Arsalan", originally from Mashhad, arrived in India in the time of Akbar and settled down at Ahmadnagar. He later visited the courts in the Deccan and stayed at Ahmadnagar. He, however, died at Ahmadabad in A. H. 1015/A.D. 1606. He wrote Persian verses.<sup>1</sup> Shaykh Muinud Din Muhammad "Awhadi" al-Daqqaqi al-Bimbani al-Husayni migrated to India and stayed at Ahmadnagar for some time. He died in A. H. 748/A.D. 1347. He wrote Persian verses. His son Taqi Awhadi too died at Ahmadnagar.<sup>2</sup> Mulla Muhsin Lari "Muhsin", who died at Ahmadnagar in A. H. 972/A.D. 1564, was a panegyrist of Sultan Nizam-Shah Bahri<sup>3</sup>. Khwaja Ahmad Shiraz Dehdari Nazil "Fani" (died in A. H. 1016/A.D. 1607) was, at one time, attached to the court of Burhan Nizam Shah of Ahmadnagar. He has a *diwan* of Persian verses to his credit<sup>4</sup>. Mulla Malik Qummi (died in A.H. 1024/A.D. 1615) migrated from Qazwin to India in A. H. 985—87/A.D. 1527—29 and joined the Nizamshahi court at Ahmadnagar. He was the panegyrist of Murtuza Nizam Shah and Burhan Nizam Shah II. He composed a *diwan* of Persian odes, panegyrics and *mathnawis*<sup>5</sup>. Mulla Haidar Kashani "Zahni" arrived at Ahmadnagar during A. H.

<sup>1</sup>. Jabbarkhan-Mahbubul Zaman, I, 211.

<sup>2</sup>. Jabbarkhan-Mahbubul Zaman, I, 177.

<sup>3</sup>. Bilgrami-Khazana i Amira, 21-22.

<sup>4</sup>. Jabbarkhan-Mahbubul Zaman, II, 887.

<sup>5</sup>. Devre -Persian Literature under Adilshahis etc., 298.

972—96/A.D. 1564—87, he wrote Persian verses. Shams Dahdah, born at Isfahan, also joined as the court poet of the Nizamshahis at Ahmadnagar<sup>1</sup>. Shah Qasim Mashhadi Naji and Mirza Sadiq Urdubadi "Sadiq" were the court poets of the Nizamshahis at Ahmadnagar<sup>2</sup>. Sayyid Abdul Wahhab Daulatabadi "Iftikhar" was a Bukhari Sayyid, born and bred in Ahmadnagar. He wrote verses in Persian as well as *Rekhta*. He died at Daulatabad in A. H. 1190/A.D. 1776<sup>3</sup>.

Among the scores of poets who wrote Persian verses at Aurangabad, the most important are Shafiq, Azad, Wadheh, Arshad, Siraj, Wasil, Uzlat Saram and Ajez. Persian poets of Aurangabad are, however, noticed here in a chronological order.

Mirza Ata "Dia", born at Burhanpur in A. H. 1143/A.D. 1730, settled down in Aurangabad and had a *diwan* of Persian verses to his credit<sup>4</sup>. Mirza Muhammad Beg "Yar", born in A. H. 1146/A.D. 1733, wrote Persian and Urdu verses.<sup>5</sup> Lachhmi Narayan "Shafiq" of Aurangabad who has been treated earlier, besides being a great historian, biographer and critic, was a great Persian poet. Mir Muhammad Sharif "Maftun", born in Aurangabad, was a Persian and *Rekhta* poet. He lived up to A. H. 1175/A.D. 1761<sup>6</sup>. Lala Nihal Karan "Dagh", formerly known as "Rafat", was a Persian poet, born in Aurangabad, he lived up to A. H. 1175/A.D. 1761<sup>7</sup>. Mir Ghulam Ali "Arshad" came to Aurangabad in A. H. 1175/A.D. 1761. He too composed Persian and Urdu verses<sup>8</sup>. His work on the life of the Prophet and his ancestors is entitled "*Tanbih ush Shakiin*". Muhammad Panah "Panah", a companion of Shafiq, was a Persian poet, living in Aurangabad during A. H. 1181/A.D. 1767<sup>9</sup>. Another Persian poet was Ashraf Alikhan "Fughan" and he lived up to A. H. 1195/A.D. 1780<sup>10</sup>. Mirza Mubarak Allah B. Iradatkhani "Wadeh" was appointed as the Faujdar of Aurangabad in A. H. 1108/A.D. 1696. He died in Delhi in A. H. 1128/A.D. 1715. He was the pupil of the great poet Rasikh Sirhindi. He has written a good deal of verses in Persian and Urdu. His verses are pithy and meaningful. Among his *mathnawis* are: *Mirat i Didar*, *Kamand i Wahdat*, *Naghma o Shirvan*, *Ayina i Raz*, *Tab i Zunnar*, *Saginama*, *Asrar i Maanawi*. His collection of verses written during his early age has been entitled *Mirat-i Didar*. He has a *diwan* of *ghazals*, *qasidas* and *rubais* and his verses have been quoted in "*Gul i Raana*"<sup>11</sup>. Qadi Muhammad Jan "Asha" was the *Qadi* of a small village in the Aurangabad district. He has

<sup>1</sup>. Nihawandi-*Maasir i Rahimi*, 255-56.

<sup>2</sup>. Jabbarkhan-*Mahbubul Zaman*, II, 612, 1087.

<sup>3</sup>. *Ibid*, I, 205—07.

<sup>4</sup>. Muhammad Sardar Ali-*Tazkera i Shoara i Aurangabad*, 35.

<sup>5</sup>. *Ibid*, 33.

<sup>6</sup>. *Ibid*, 26.

<sup>7</sup>. *Ibid*, 11.

<sup>8</sup>. *Ibid*, 6.

<sup>9</sup>. *Ibid*, 9.

<sup>10</sup>. *Ibid*, 37.

<sup>11</sup>. Jabbarkhan-*Mahbubul Zaman*, II, 1168—72.

- CHAPTER 8.** Persian verses to his credit, and he lived up to A. H. 1175/A.D. 1761<sup>1</sup>. Muhammad Fadil Sirhindi "Juya" migrated to Aurangabad during his middle age. He died in A. H. 1160/A.D. 1741, at Aurangabad and was buried there. He has written mystical verses in Persian<sup>2</sup>. Mir Ghulam Ali al-Husayni Wasiti Bilgrami, known as "Azad", has been dealt with earlier. He was a great Persian and Arabic poet and has several *diwans* to his credit. His Persian and Arabic verses run into 5,000 and 3,000 respectively. He is known as Hassan i Hind, as most of his panegyrics have been written in the praise of Prophet Muhammad. He was an adept at writing chronograms<sup>3</sup>. Muhammad Mah "Mahram" was an Aurangabadi poet, who died in A. H. 1166/A.D. 1752<sup>4</sup>. Mirza Dawood Aurangabadi was born in Aurangabad and died in A. H. 1168/A.D. 1754<sup>5</sup>. Mir Bakhshi Ashiqali Khan "Ima", who died in A. H. 1172/A.D. 1758, was a Persian and Urdu poet<sup>6</sup>. Mahasingh Kathamal Aurangabadi "Haqir" was a Persian poet of Aurangabad. He died there in A. H. 1173—1177/A.D. 1759—1763<sup>7</sup>. Mir Muhammad Hashim Musawi Khan "Jurat" of Aurangabad served as the *Qiladar* and *Mir Munshi* under Amirul Umara Husayni Khan. He was a Persian lyricist and died in A. H. 1175/A.D. 1761<sup>8</sup>.

Sayyid Sirajud Din Husayni Aurangabadi "Siraj" was a darwish-poet. He used to recite his own compositions in a state of ecstasy, while he whirled around the mausoleum of Hadrat Shah Burhanud Din Gharib. Had these verses been systematically recorded, they would have run into a big *diwan*. He was in close touch with the great poets of his own time, like Azad, Shafiq and Mir Awlad. In A. H. 1161/A.D. 1747, he made a selection of verses from the *diwans* of these masters and called it "*Muntakhab i Diwanha*". This selection bears an ample testimony to his critical genius. He died in A. H. 1177/A.D. 1763<sup>9</sup>.

Hakim Beg Khan Lahori "Hakim" of Lahore came to Aurangabad in A. H. 1174/A.D. 1760. He wrote a small *Tadhkera* of Persian poets whom he had met and at the instance of Azad, named it "*Mardum i Dideh*". He died in A.H. 1177/A.D. 1764<sup>10</sup>. Mulla Baqar "Shahid" was born at Aurangabad, but later migrated to Aurangabad, where he died in A. H. 1178/A.D. 1764. He has a Persian *diwan* to his credit. He was a pupil of Shaykh Muhammad "Hazin" and a friend of Azad<sup>11</sup>.

<sup>1</sup>. *Ibid* I, 176.

<sup>2</sup>. *Ibid*, I, 332-33.

<sup>3</sup>. *Ibid*, I, 254—301.

<sup>4</sup>. Sardarali-*Tazkera i Sho'ara i Aurangabad*, 26.

<sup>5</sup>. Jabbarkhan, I, 476.

<sup>6</sup>. Sardarali, 34.

<sup>7</sup>. Jabbarkhan, I, 350.

<sup>8</sup>. *Ibid*, I, 329—31.

<sup>9</sup>. *Ibid*, I, 482.

<sup>10</sup>. Jabbarkhan, I, 367—75.

<sup>11</sup>. *Ibid*, I, 523 Sardarali-*TSA*, 17.

## CHAPTER 8.

Persian,  
POETRY.

Arifud Din Ajez Urf Miyaji of Aurangabad has a Persian *diwan* and *qasidas* without diacritical points to his credit. He lived in Aurangabad, at a time when the city was a rendezvous of poets, scholars and saints. He died in A. H. 1178/A.D. 1764. He has written simple Persian verses, but his *rekhta* poetry is difficult. His chronograms are famous<sup>1</sup>. Mir Abdul Wali "Uzlat" came from Surat and settled down in Aurangabad. He died in A. H. 1189/A.D. 1775. He has written Persian, Hindi and *rekhta* verses<sup>2</sup>. Mir Miran Isfahani Aurangabadi "Raz" came to India as an envoy of Sultan Husayn Mirza to the court of Farrukhsiyar. He later became the *daroga* of Aurangabad and died in A.H. 1180/A.D. 1766 at Arcot. He was buried in Aurangabad. He too wrote Persian and *rekhta* verses<sup>3</sup>. Mirza Turk Ali Beg Aurangabadi "Wasil" was born in Aurangabad. He probably died in A. H. 1178/A.D. 1764. He has two *diwans* of Persian verses to his credit. His other works are "*Jawahir ut Tasrif*" on *tarf* and its *sharh* in Arabic, another *sharh* on the same work in Persian and "*Nisab i Turki*"<sup>4</sup>.

Samsamul Mulk Mir Abdul Hayy Khan Bahadur Aurangabadi "Saram" was born in Aurangabad in A. H. 1142/A.D. 1729. He received the *khitab* and the *mansab* in A. H. 1162/A.D. 1748 and became the *Diwan* of Subha of Berar and later became the *Nazim* of Aurangabad. He was a prose-writer and has also a *diwan* of Persian verses to his credit. He initially wrote under the *nom-de-plume* of "Waqar", but after receiving the title of Samsamul Mulk, changed it to "Saram". He died in A. H. 1196/A.D. 1781<sup>5</sup>.

Mir Asadali Khan "Tamanna", a native of Aurangabad, joined the circle of Azad Bilgrami in A. H. 1175/A.D. 1761. He was also a pupil of Muinud Din "Tajalli". Like other men of learning, he too left for Hyderabad, but could not get Aurangabad out of his mind. He died in A. H. 1204/A.D. 1789 at Hyderabad. He wrote Persian, Urdu and Hindi verses<sup>6</sup>.

Mir Abdul Qadir Aurangabadi "Meherban" was born in Aurangabad in A. H. 1151/A. D. 1738 and was a pupil of Azad. He was a boon-companion of Wazir Rukhnud Dawlah of Asafjah II. He wrote Persian verses. His other works are "*Kahlul Jawahir fi Manaqib i Shykh Adbul Qadir*", "*Diwani Manaqib*", "*Waqaya i Karbala*", "*Mir atush Shuhud*", "*Adimul Mithal*", "*Sharh i Tahdib ul Lataif*" and a "*Diwan i Ghazal*". He died in A. H. 1204/A.D. 1789.<sup>7</sup>

Mir Awlad Muhammadkhan "Zaka", nephew of Azad Bilgrami, was born in A. H. 1151/A.D. 1738 and died in A. H. 1205—08/A.D. 1790—93. He came to Aurangabad in A. H. 1151/A.D. 1738. He acquired literary perfection under his uncle and wrote Persian and Hindi verses<sup>8</sup>.

1. Khwaja Khan Hamid, *Gulshan i Guftar*, 59, Jabbarkhan, II, 790.

2. Zor, *Dastan i Adab i Hyderabad*, 6.

3. Jabbarkhan, I, 452—54.

4. *Ibid*, II, 1148.

5. Jabbarkhan, II, 601—10.

6. Zor-Dastan i Adab i Hyderabad, 81.

7. Jabbarkhan, II, 1000—4.

8. *Ibid*, I, 436.



- CHAPTER 8.** Mir Hasanali Khan "Ima" of Aurangabad was a noted Persian and Urdu poet. He later migrated to Hyderabad. He has a *diwan* of Persian verses. He died in A. H. 1230/A.D. 1814<sup>1</sup>.
- Persian.**  
**POETRY.**

The following poets, who wrote Persian verses, also flourished in Aurangabad :—

1. Shaykh Ahmad Naeta Aurangabadi "Fida", died in A. H. 1175—79/A.D. 1861—65 and was buried in Aurangabad<sup>2</sup>.

2. Mirza Atiqullah "Najat" died in A. H. 1177/A.D. 1863<sup>3</sup>.

3. Khwaja Ayyub Jamil Beg Khan Aurangabadi "Khwaja". He died in Aurangabad in A. H. 1179/A.D. 1865. Jamilpura, a quarter in Aurangabad, is named after him<sup>4</sup>.

4. Dargah Qali Khan Salar Jang "Dargah" was born at Sangamner in A. H. 1122/A.D. 1710. He became the *Subhadar* of Aurangabad and died in A. H. 1180/A.D. 1766. He wrote Persian and Hindi verses<sup>5</sup>.

5. Shah Hidayatullah Charkah Aurangabadi "Wahdat" came to Aurangabad and became the disciple of Shah Qalandar. He died at Aurangabad in A. H. 1180/A.D. 1766<sup>6</sup>.

6. Mirza Mughal "Kamtar" was born in Aurangabad in A. H. 1183/A.D. 1769<sup>7</sup>.

7. Shah Fadlullah Naqshbandi Aurangabadi "Fadli" was born in Aurangabad and died there in A. H. 1190/A.D. 1776<sup>8</sup>.

8. Nawazishkhan Aurangabadi "Raz" died in A. H. 1187/A.D. 1773<sup>9</sup>.

9. Mir Fakhrud Din Tirmidhi "Fakhr" died in A. H. 1190/A.D. 1776<sup>10</sup>.

10. Shaykh Muhammad Burhan Aurangabadi "Zafar", a pupil of Azad, was born and bred in Aurangabad. He died in A. H. 1200/A.D. 1785<sup>11</sup>.

11. Mirza Muhammad Beg "Mirza" died in A. H. 1201/A.D. 1786<sup>12</sup>.

12. Khwaja Inayatullah Khan "Futuwwat" was born at Aurangabad and was a pupil of the poet Siraj. He was living up to A. H. 1195/A.D. 1780<sup>13</sup>.

13. Shaykh Nurud Din "Nadir", one of the Shaykhs of Aurangabad, died in A. H. 1201/A.D. 1786<sup>14</sup>.

<sup>1</sup> *Ibid*, I, 239, Zor-DAH, 107, TSA, 7.

<sup>2</sup> Jabbarkhan, II, 919.

<sup>3</sup> TSA, 28-29.

<sup>4</sup> Jabbarkhan, I, 392-93.

<sup>5</sup> *Ibid*, I, 397.

<sup>6</sup> *Ibid*, II, 1143.

<sup>7</sup> TSA, 24.

<sup>8</sup> Jabbarkhan, II, 898.

<sup>9</sup> *Ibid*, I, 472.

<sup>10</sup> TSA, 23.

<sup>11</sup> Jabbarkhan, II, 762.

<sup>12</sup> TSA, 25.

<sup>13</sup> Jabbarkhan II, 909.

<sup>14</sup> TSA, 28.

14. Moharal "Mahtab" was born in Aurangabad and died in A. H. 1202/A.D. 1787<sup>1</sup>.

15. Niyazmand Khan "Niyaz" was born in Aurangabad and died in A. H. 1211/A.D. 1796<sup>2</sup>.

16. Mirza Muhammad Jan "Nithar" was born in Aurangabad and died in A. H. 1212/A.D. 1797<sup>3</sup>.

17. Sayyid Amir Haidar Bilgrami Aurangabadi "Nazil" was born in A. H. 1165/A.D. 1751. He came to Aurangabad and died in A. H. 1217/A.D. 1802<sup>4</sup>.

18. Roop Narayan "Zahin", brother of Shafiq, was born in Aurangabad in A.H. 1192/A.D. 1778 and died in A.H. 1223/A.D. 1808. He was under the poetical tutelage of Zaka and Azad<sup>5</sup>.

19. Shaykh Hafeez Dihlawi "Hafeez" served under Raja Mahipatram at Aurangabad. He died in A.H. 1247/A.D. 1831<sup>6</sup>.

20. Mufti Ziya Yar Jang "Ziya" was a court officer and a scholar.

21. Lala Jaikishindas Aurangabadi "Bijan" was a pupil of Siraj<sup>8</sup>.

22. Mir Muhammad Mir Aurangabadi "Bandesh" or "Am Mir" was a Persian, Arabic and rekhta poet<sup>9</sup>.

Among the Maharashtrian Persian poets who flourished in Ellichpur the most prominent are :—

1. Shaykh Ghulam Mustafa Muradabadi "Insan". He settled down at Ellichpur in the Berar district, where he died in A.H. 1142/A. D. 1729, on account of lunacy resulting from the premature death of his young son. Aqa Muhammad "Wafa" of Ellichpur was his pupil. "Insan" wrote Persian verses on gnosticism, mysticism and Unity<sup>10</sup>.

2. Nurud Din Ali Khan "Rangin" was a Persian poet. He died in Ellichpur in A.H. 1170/A.D. 1756<sup>11</sup>.

3. Muhammad Amin Ellichpuri Berari "Wafa" was originally from Isfahan. He was born in Ellichpur in A.H. 1110/A.D. 1698; he died in A.H. 1193/A.D. 1799 and was buried there. He was a Persian poet and *Insha*-writer<sup>12</sup>.

4. Munshi Ram Sevak "Shagarfi" was also a Persian poet of Ellichpur<sup>13</sup>.

5. Chajju Miyan "Irfan" wrote Persian, Arabic and Urdu verses. He specialised in doxological *qasidas*<sup>14</sup>.

<sup>1</sup>. *Ibid*, 27.

<sup>2</sup>. *Ibid*, 29.

<sup>3</sup>. *Ibid*, 28.

<sup>4</sup>. Jabbarkhan, I, 218-19.

<sup>5</sup>. *Ibid*, I, 447.

<sup>6</sup>. *Ibid*, I, 352.

<sup>7</sup>. *Zor-Dastan i Adab i Hyderabad*, 169.

<sup>8</sup>. Jabbarkhan, I, 311.

<sup>9</sup>. *Ibid*, I, 310.

<sup>10</sup>. *Ibid*, I, 196.

<sup>11</sup>. *TSA*, 35.

<sup>12</sup>. Jabbarkhan, II, 1150.

<sup>13</sup>. *Tarikh i Amjadi*, 748.

<sup>14</sup>. *Ibid*, 749.

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Persian.  
POETRY.

6. Munshi Umardarazkhan was a pupil of Jamil urf Hafiz Bismillah Khan of Burhanpur. He wrote Persian and Urdu verses and was considered *Saib* of the time<sup>1</sup>.

7. Mir Muhammad Mah Nandarbari of Khandesh was a mystical poet. He died in A.H. 1182/A.D. 1768<sup>2</sup>.

Persian gradually lost its importance in the Berar and the surrounding regions and its place was taken by Marathi, as indicated in the following verse quoted in the *Tarikh-i-Amjadi* :—

“*Farsi mithal i khaz af shuddar Berar-Marhati durdane o yaqut shud*”<sup>3</sup> which means that Persian has become as useless as black bead in Berar, while Marathi has become just like a pearl or a ruby.

Bombay, the capital of Maharashtra, was, from the earliest times, a great literary and educational centre, fostering Persian and Urdu poets and writers. Qadi Ghulam Qasim Mihri b. Qadi Husayan, a native of Bombay, compiled “*Man umat-i-Qasim*”, containing odes, panegyrics and *mathnawis* of a religious character<sup>4</sup>. Mulla Firuz b. Mulla Kaus was born in Bombay. He was a great scholar and educationist; he founded a *madrassa* in Bombay and was the recipient of pension from the British Government. As a mark of gratitude to the Government, he composed “*George Nama*”, a *mathnawi*, in three volumes, comprising nearly 40,000 verses. He also composed “*Pandnama-i-Faridud Din Attar wa Mulla Firuz*”, a book of admonition, on the lines of *Pandnama* of Attar. His third poetic composition was “*Dinkard-i-Manzuma*”<sup>5</sup>.

The following poetical works were written and/or published in the State of Maharashtra, during the last century<sup>6</sup> :—

Ibrahim Salih Musa : “*Chaman i Bi Nazir*”—Odes : A.H. 1284/A.D. 1867.

Anonymous : “*Kifayatul Islam*”—On the fundamentals of Islam : A.H. 1298/A.D. 1880.

Sorabji Kuverji Taskar : Poems—

In honour of birthday of Her Majesty : Empress of India : A. H. 1297/A.D. 1879.

In praise of Marquis of Ripon, Viceroy of India : A.H. 1299/A.D. 1881.

On Nawwab Sir Salarjang Bahadur, Minister of Hyderabad : A.H. 1300/A.D. 1882.

On Sir Frank Henry Souter, Commissioner of Police : A.H. 1302/A.D. 1884.

On Queen Victoria's Jubilee Year : A.H. 1305/A.D. 1887.

<sup>1</sup>. *Ibid*, 748.

<sup>2</sup>. Jabbarkhan, II, 1082.

<sup>3</sup>. *Tarikh i Amjadi*, 910.

<sup>4</sup>. Rieu-BM Cat. II, 74.

<sup>5</sup>. Jabbarkhan II, 911-12; Rehastek, *Cama Oriental Instt.*, Cat., 132—181.

<sup>6</sup>. *Supplement. to the Bombay Govt. Gazette* 1870—1942.

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POETRY.

On Khan Bahadur Cursetji Rustamji, Cheif Justice, Baroda : A.H. 1305/A.D. 1887.

On Khan Bahadur Padamji Pestonji, First Class Sardar of the Deccan : A.H. 1305/A.D. 1887.

Anonymous : "*Tuhfat ul Ushshaq*"—Anthology : A.H. 1299/A.D. 1881.

Shah Niyaz Ahmad : "*Diwan i Nayaz*" : A.H. 1301/A.D. 1883.

Anonymous : "*Tuhfa i Nasaih*"—On Islam and law : A.H. 1304/A.D. 1886.

Meheraji Bomanji Dotiwala : "*Munajat*" : A.H. 1307/A.D. 1889.

Mirza Mehdi and Mirza Muhammad Jaafar : "*Diwan i Qasaid*" Panegyrics in the praise of Hadrat Ali : A.H. 1312/A.D. 1894.

Mirza Abdul Husayn Shirazi : "*Shujaat i Husayni*"—Religion : A.H. 1312/A.D. 1894.

Mirza Ali Askar Lari : "*Diwan i Subhat al Lari*" : A.H. 1313/A.D. 1895.

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The contribution of the non-Muslims of the State of Maharashtra to the development of Persian literature, during the last century, is indeed very significant. Towards the end of the Moghal period, Persian continued to be the State language in the courts of the Maratha rulers in the Deccan and all official treaties and correspondence were executed in Persian.<sup>2</sup> The Maratha rulers, including Shivaji the Great, the *Peshwas* and the other dignitaries, had, at least, a

<sup>1</sup>. *Supplements to the Bombay Government Gazette*, 1870—1942.

<sup>2</sup>. Syed Abdullah-Farsi *Adab me Hinduon ka Hissa*, 92—96.

- CHAPTER 8.** working knowledge of Persian. Neel Prabhu, the Secretary of Shivaji, was well-versed in Persian. These traditions were continued later under the rule of the East India Company and the British regime. The literary activities of the Parasnīs family are noteworthy in this respect.
- Persian.**
- MISCELLANEOUS.**

Several important works, either in Persian or relating to Persian language and literature, were written in the State of Maharashtra by Hindus and Parsis. Among the departed worthies may be specially mentioned the following writers :—

The late professor M. T. Patwardhan of Kolhapur was the author of an important work entitled "*Influence of Persian on the Marathi language*". The late Dr. T. N. Devare of Poona wrote an important thesis entitled "*Persian Literature at the Adilshahi, Nizamshahi and Qutbshahi Courts of the Deccan*"; this work has now been published. The late Shri Dinshah J. Irani, Solicitor of Bombay, was the author of "*Poets of the Pahlawi Regime*". He also edited and/or translated several works such as "*Bist Maqala i-Qazwini*", "*Diwan i-Hafiz*", etc. The late Shri Meherjibhoy N. Kooka of Bombay wrote "*Wit, Humour and Fancy of the Persians*", which is perhaps the only work of its kind in the whole range of Persian literature. The late Erwad Bomanji N. Dhabar, a profound Avesta, Pahlawi and Persian scholar of Bombay, translated the religious Persian *Rewayat*. The late Dr. Jamshed M. Unwala of Bombay, translated part of "*Mafatih al-Ulum*". The late Shri G. K. Nariman of Bombay was the author of "*Influence of Zoroastrianism on Persian Literature*". He also translated Barthold's "*Iran*" from Russian into English. Mention has earlier been made of an important work on Persian grammar, entitled "*Hints on the Study of Persian*", written by two prominent educationists of Bombay, the late Shri Pestanji Kanga and Shri Jamshedji Kanga. The late Sir Jehangir C. Coyaji was the author of two books—"Studies in Shahnama" and "Ancient Legends of Iran and China".

Among the living contributors of Maharashtra to Persian literature, the following writers deserve a special mention :—

Shri P. Setu Madhava Rao is a renowned oriental scholar and historian. He is an indefatigable writer and the author of several important books and articles. Among his works may be mentioned "*Sources for the reconstruction of the History of Maharashtra*"; "*Marathi version of Diwan i Ghalib*"; "*The Letters of Shah Nawaz Khan*", Marathi translation of Kashiraj's account of Panipat, *Tarikhe Dilkusha* of Bhimsen Saxena, selected stories from Firdausi, an English translation of *Masir e Nizami* and *Tahmasnama. Eighteenth Century Deccan* which contains translations of excerpts from various Persian and Urdu sources concerning the Nizams of Hyderabad, a translation of Khafi Khan's *Muntkhab-ul-Lubab*, a translation of *Futuhate Alamgiri* by Ishwardas Nagar and letters of Lutfulla and Prince Muhammad Akbar, and a translation of *Masire-Alamgiri* of Saqi Mustaid Khan and numerous other articles published in Historical and University Journals.

**CHAPTER 8.** Dr. P. M. Joshi (of Deccan College, Poona) is also a distinguished Persian scholar. He has contributed several important articles on Persian subjects and his work on "*Basatin us Salatin*" is well-known. Professor Bhagwat Dayal Verma of Poona has done some important work on the old records in the *Peshwa Daftars*. Shri A. A. A. Fyzee, the President of the Islamic Research Association of Bombay is yet another oriental scholar who has done useful work on Persian and allied subjects. Some important works in Persian have been published by the Islamic Research Association under his able care and guidance. Shri G. H. Khare is also another assiduous writer on Persian subjects. Dr. M. I. Kazi of Poona has also contributed a series of learned articles on Persian in some Urdu and English journals of India. His "*Sam Mirza and his Tuhfa*" has been published by the Iran Society of Calcutta.

Sir Rustam P. Masani of Bombay is the author of "*Conference of Birds*", a critical work on Attar's "*Mantiqut Tair*". He has contributed several important papers and articles on Persian themes, both in India and in Iran. He represented India at the Avicenna Millennium Celebrations held in Iran a decade ago. Shri P. B. Vatchha, Solicitor of Bombay, is the author of "*Firdawsi and his Shahnama*" and several other articles on Iranian subjects. Erwad Jamshed Katrak of Bombay, has published a collection of his papers on Iranian subjects. Shri Sohrab H. Batliwala of Bombay has also contributed several important papers bearing on Persian language and literature in well-known journals of India and at the Oriental Conferences held in India during the past several years. His "*Intellectual movements of Iranians in relation to non-Iranian cultural influences*" deserves a special mention. Professor N. A. Nadvi of Bombay is the author of a critical edition of "*Ruqa at i Alamgiri*". Dr. Z. H. Madani of Bombay has prepared a critical edition of Wall's "*Nur ul Ma arifat*".

It is evident from the above sketchy review of Persian language and literature in the State of Maharashtra, that the contribution of this State to the development of Persian was vital and distinctive. The poets and writers of Maharashtra, though they may have sought inspiration from and copied the Persian models, have generously contributed to all the departments of Persian poetry and prose.

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